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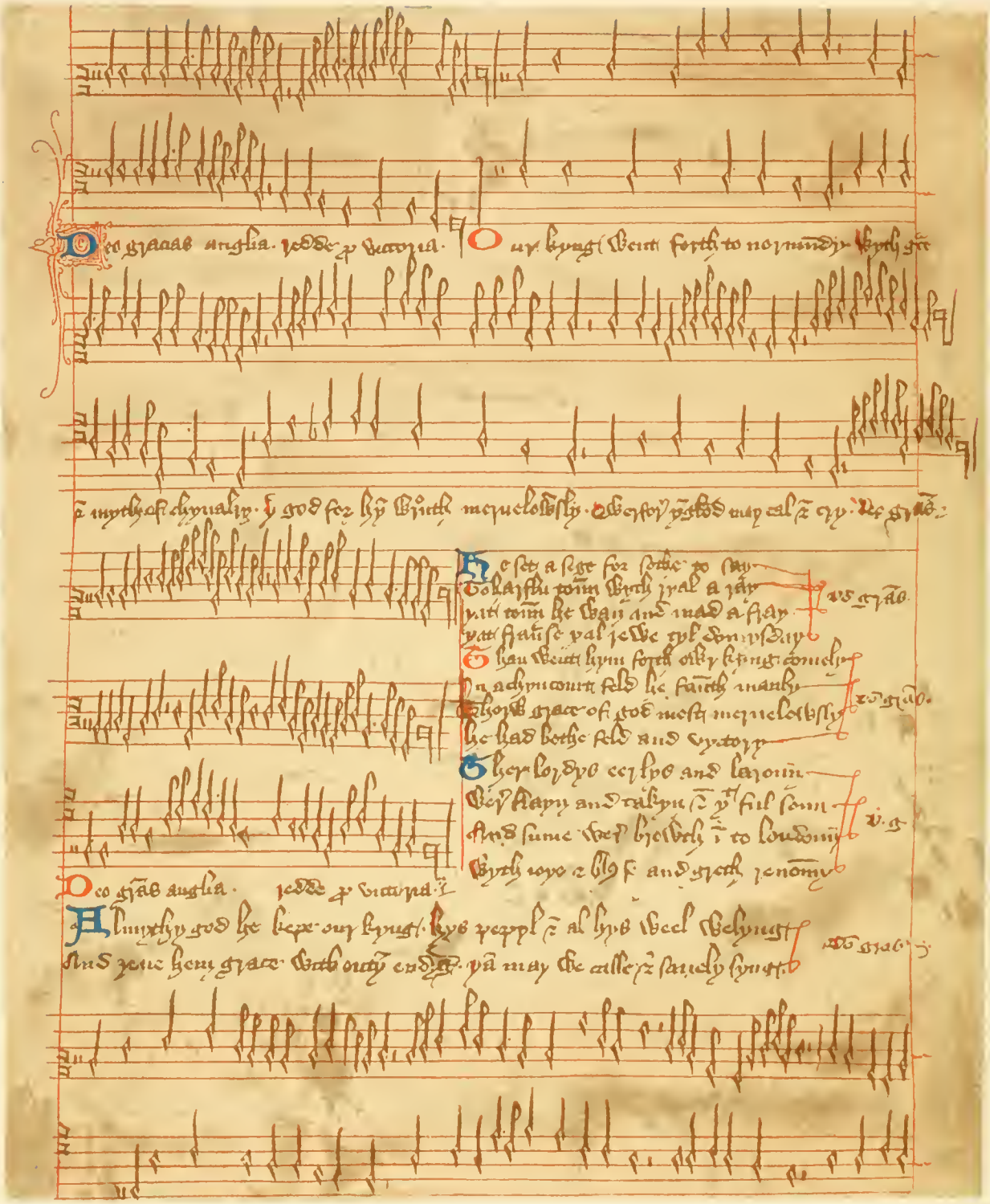

FACSIMILE OF THE "AGINCOURT SONG" Nº VII.

English Carols of the Fifteenth Century

FROM A MS. ROLL IN THE LIBRARY OF

TRINITY COLLEGE, CAMBRIDGE

EDITED BY

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WITH ADDED VOCAL PARTS BY

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CONTENTS.

	Page
Introduction,	v.
The Carols in their Original Form and Notation,	1
The Carols Translated into Modern Notation, with Additional Parts written by W. S. Rockstro,	30
Appendix on the "Agincourt Song," No. VII.,	59

INTRODUCTION.

OMPARATIVELY few persons, even among antiquaries and historians, have the power of discerning the beauty which is held to underlie the productions of the earliest periods of artistic development; yet, if such beauty did not exist, the influence exercised by these works upon later achievements would be quite inexplicable. It is obvious that Cimabue's Madonnas have now very few attractions for those who are not students of the history of art; yet the rejoicings with which one of them was accompanied in its progress through the streets of Florence to its resting-place in Santa Maria Novella were universal and sincere. From the earliest to the latest times, all true art is but the attempt, made more or less successfully, to realize and reproduce an ideal seen or heard in the imagination. As time goes on, these attempts become ever easier and more assured; the conventionalities which the earlier artists used to express themselves are gradually discarded, and greater freedom as well as greater beauty is attained. The period which lies between the abandonment of the archaic symbols and the formulation of laws founded upon just and cultivated observation, has a very special interest in the history of all the arts. In music, the youngest of the sisterhood, this stage of development was of course later than in the others. The hideous "organum," or "diaphony," for example—a mere lifeless sequence of consecutive fifths, fourths, and octaves—remained in use long after painters had discovered that the Byzantine masters' representation of the human eye was not the most beautiful or veracious that could be attained by the graphic art. This "organum" is the point of departure for the modern systems of harmony and counterpoint, and it is evident that the laws of these had to be gradually evolved from very rough beginnings. The transitional period in the development of an art that at length produced such gorgeous results as the English madrigals of the sixteenth century, cannot be without interest to musicians.

The series of carols contained in this volume shows the science of counterpoint in a very early and rudimentary condition, and from many passages it is clear that the influence of the "organum" was still strongly felt by the composer. Few of the songs have absolute melodic beauty such as would make them popular nowadays, or even as much as is possessed by the *rota*, "Sumer is icumen in," which was probably written some two hundred years before these saw the light. They have a special value, however, since they are almost the only existing specimens of English music of the period, or at all events the only specimens which have not been tampered with before reaching us in their modern dress. They are especially valuable, moreover, as being almost without a doubt the work of one composer, and as enabling the rules by which their structure is governed to be clearly seen. In any single specimen of ancient

music there is a strong temptation, too seldom resisted, to assign any glaring breach of modern contrapuntal laws to the error of some scribe; where, however, such peculiarities recur again and again, as they do in these carols, it is impossible that all should have been due to this cause, and we are therefore forced to regard one and all as intentional and even systematic.

In the case of one of the songs (the "Agincourt Song," as it is called), the existence of another old transcript of the music gives opportunity for a most instructive comparison of the two texts. (See Appendix.) The version given in the present series is in all probability the purer and earlier of the two. In the existing state of our knowledge, when very few specimens of fifteenth century music have been deciphered, it would of course be premature to assign the carols, upon internal evidence, to any particular composer; but certain peculiarities, to be noticed later, show so remarkable an affinity to the known work of John Dunstable, that it is difficult to avoid assigning them to him.

The songs are contained in a parchment roll, 7 inches wide and 6 feet 7 inches long, on one side of which appear the carols, written continuously, as shown in the frontispiece (where the beginning of No. VIII. appears below the words of No. VII. without any division); on the other side is an ecclesiastical treatise in monkish Latin. The character of the handwriting, both in the words and music, points to the fifteenth century, and the date of the MS. is narrowed still further by the date of the battle of Agincourt, 1415. In W. Chappell's "Ancient English Ballads," Vol. II., p. 8, the "Agincourt Song" is stated to have originally been composed about 1417, but no authority is given for assigning so early a date to it. Many unusual forms of words, such as *woyd* for *wood*, *nyth* for *night*, and others, mark the text as of northern origin. The words of some of the carols have been printed before; in T. Wright's "Songs and Carols of the Fifteenth Century" our No. III. appears in a slightly different version (see p. v.) Whether the words of the whole set are by the same writer or not, internal evidence is very strongly in favour of the music being the work of one man.

This book consists of two main divisions:—

1. The music and words as they stand in the MS., given without alteration, except in certain cases where a hiatus has evidently occurred from accidental causes (all such additions are mentioned in the notes to each carol, below).

2. The carols in modern notation, with the addition of parts for one or two voices, inserted in order to make the harmonic progression intelligible, and to render it possible to sing the compositions with more or less good effect. The words have been slightly modernized, but as little altered as possible. No note of the music has been altered without remark, as may be seen from a comparison between the first and second divisions of the book; the added parts are the work of W. S. Rockstro, Esq., and are written in accordance with the contrapuntal laws which he has deduced from the original compositions. With his permission, the most important of these laws are here appended. They differ from those of the strict counterpoint of the sixteenth and seventeenth centuries mainly in being more free.

LAWS OF COUNTERPOINT AS PRACTISED IN THE FIFTEENTH CENTURY.

I.—IN TWO PARTS (DISCANT).

1. The discant lies above the canto fermo.

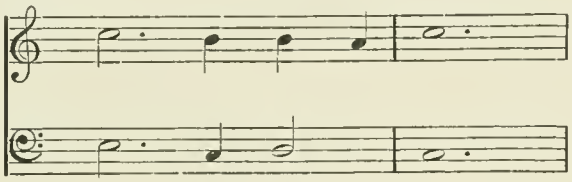
2. The permitted intervals are (for the first note, only the octave or unison—very rarely the fifth): the octave and unison; thirds, major and minor; the perfect fourth; the perfect fifth; sixths, major and minor; and rarely the minor seventh.

3. The perfect fourth is treated as a concord.

4. The seventh is rarely used in the first order (note against note), but is common in the second order. A curious example occurs in No. VII., in bar 12.

5. Consecutive octaves occur occasionally; consecutive fifths are common, either undisguised, or softened by a passing note or transient suspension. (See No. II., bar 16, and No. V., bar 6.)

6. The strict form of the final cadence, and of the cadences on the modulations of the mode, is the usual one found as late as the end of the sixteenth century: the canto fermo descends one degree upon the keynote, and the discant rises from the major sixth to the octave. The cadence is more commonly formed by a purely conventional ornament in the upper parts, instances of which are of constant occurrence, either with the simple cadence in the canto fermo, or in combination with an ornamented form of this. Such a union of the two ornaments as this



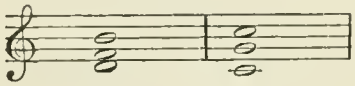
is not uncommon.

II.—IN THREE PARTS (TRIPHONIA).

The permitted harmonies are:—

$$\begin{matrix} 8 & 6 & 8 & 8 & 5 \\ 5 & 3 & 3 & 6 & 3 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$$

The last is very rare, and rarer still is $\begin{matrix} 6 \\ 4 \\ 1 \end{matrix}$; though there is more than one example of this treated as a concord. The form $\begin{matrix} 8 \\ 3 \\ 1 \end{matrix}$ is never found as the final chord; the norm of the cadence is:—



GENERAL REMARKS.

The notation is "black void," with triangular-headed notes; black and red "full" notes (the latter represented here by shading, not by colour) are used to indicate syncopations and other rhythmic peculiarities, but the colouring has no effect upon the duration of the notes, except in rare cases, as for example in No. IX., line 2, upper part, where three red full minims are used as the equivalent of two ordinary minims; and in No. XII., bar 6 from the end, upper part, where three red crotchets occupy the place of two ordinary crotchets. The usual measure is the "prolation of the more" (three minims); but cases are found of "perfect time" (three semibreves), "imperfect time" (two semibreves), and the "prolation of the less" (two minims). Strange proportions are not nearly so common as they became some fifty or a hundred years later; but instances of "sesquialtera" are found—*e.g.*, in No. II., bar 3, lower part, &c.

The points of augmentation and of division are very common; that of alteration somewhat less so. (See the beginning of No. II. in the earlier section of the book, where the upper part has the points of augmentation, in each phrase, while the lower contains, after the third note, a point of alteration, and after the seventh and ninth, points of division.)

Accidentals are left to be supplied by the laws of Cantus Fictus.

The modes are all authentic; the canto fermo nearly always reaches, without exceeding, the limits of the mode.

Any sacrifice of harmonious effect is made in order to secure a continuous and flowing discant.

Imitation seems not to be attempted.

The same rules are observed in all the carols. The similarity between certain passages is so remarkable (compare the opening bars of Nos. VIII. and XIII., &c.) that there can be little doubt that the roll is a genuine transcript of original works by one composer, not a mere collection of stray pieces popular at the time.

The three-part writing in Nos. I., VII., and IX., bears a very close analogy to that in Dunstable's "O Rosa Bella" (reprinted in Stephan Morelot's "De la Musique au XVe. siècle," Paris, 1856), and in Ambros' history of music; although the latter is smoother and more harmonious than that of the roll, and contains points of imitation such as are absent from the carols, the form of cadence above mentioned, and other characteristic features, are common to both, and there is at least a possibility of the whole set being by Dunstable.

NOTES ON THE TEXTS OF THE CAROLS.

("Orig." refers to the first part of the book; "mod." to the second.)

I. The lower part in the original evidently lacks a few notes at the beginning. These have been supplied conjecturally, as well as the clefs, which do not appear in the MS. until the third line of No. II.

II. The "sesquialtera" in bar 3 (mod.) has been already pointed out. Line 3, bar 7, upper part (mod.), exhibits an instance of the licence called "nota cambiata." The correct text of the last line of stanza 2 is found to be, "To sle so ientyl a nowel." The word "sle," Mr Bradley informs me, is a common enough form of "slay." The consecutive fifths in bar 16 are strictly in accordance with precedent.

III. The word "Alleluia," at the top of p. 7 (mod.), and in the corresponding place in the later stanzas, has been supplied conjecturally. In T. Wright's "Songs and Carols of the Fifteenth Century" (Sloane MS., Warton Club, 1856) another version of the words is given, as follows:—

"As I lay upon a nyzt
My thowt was on a mayde bryzt
That men callyn Mary of myzt
Redemptoris mater.

"To here cam Gabriel so bryzt
And seyde Heyl Mari full of myzt
To be cald thou art adyzt
Redemptoris mater.

"After that word that mayde bryzt
Anon conseyvyd God of myzt
And therby wyst men that che hyzt
Redemptoris mater.

"Ryzt as the sunne schynit in glas,
So Jhesu in his moder was
And therby wyst men that che was
Redemptoris mater.

"Now is born that babe of blys
And quene of heuene is (his?) moder is
And therefore think men that che is
Redemptoris mater.

"After to heuene he tok his flyzt
And there he sit with his fader of myzt
With Hym is crownyd that lady bryzt
Redemptoris mater."

IV. The two penultimate bars in the lower part (mod.) have been added; it is evident that the red ligature inserted in our version of the original must have been forgotten by the writer when filling in the red notes. Line 4 of stanza 3, "We may be rith kalange blys," is thus literally rendered by Mr Bradley: "We may by right challenge bliss."

V. Notice the particularly prominent consecutive fifths in bar 6. The direction, "Da capo," is conjectured from the fact that the words, "Be mery," are placed at the end of the first stanza in the original.

VI. The alteration in the tenor part at the words "rex pacificus," line 2, bar 3, is noted in the modern part of the book. This is one of the most instructive passages in the roll, as it shows us the exact amount of appreciation for smoothness that the author possessed. The quotations from well-known Latin hymns will not escape attention.

VII. For remarks on this song, and for the other version of it, see Appendix.

IX. This, it will be perceived, has been translated into notes of half the original length. It is just possible that the consecutive fifths, eight bars from the end, arise from a clerical error, and that the last two notes in the middle part should be D and C.

X. The metre of line 3 of stanza 4 demanded some alteration in order to fit it for the music. Either the omission suggested in the modern part of the book, or that of the words "he said," must be made.

XI. The alternation of English and Latin lines in this carol recalls the old Latin and German song, "In dulci jubilo." No music is given for the "Amen" at the end, and it will be better in performance to leave it out.

A few remarks as to the performance of the songs may not be out of place. They may be sung by one or more voices to each part; if it is desired to obtain the actual effect of original compositions, only the parts in large type must be sung, and the added parts omitted altogether. An effect more tolerable to modern ears will be obtained by singing all the parts together, but without accompaniment. Failing this, the condensed score which appears below the vocal parts may be treated as an accompaniment while the original (large type) parts are sung, but it must be borne in mind that the effect of the frequent dissonances, when played on a keyed instrument tuned in equal temperament, is far worse than when the parts are sung.

It will require a little attention to fit the words of the stanzas other than the first to the music, but no great difficulty should be felt in doing this by singers of ordinary intelligence.

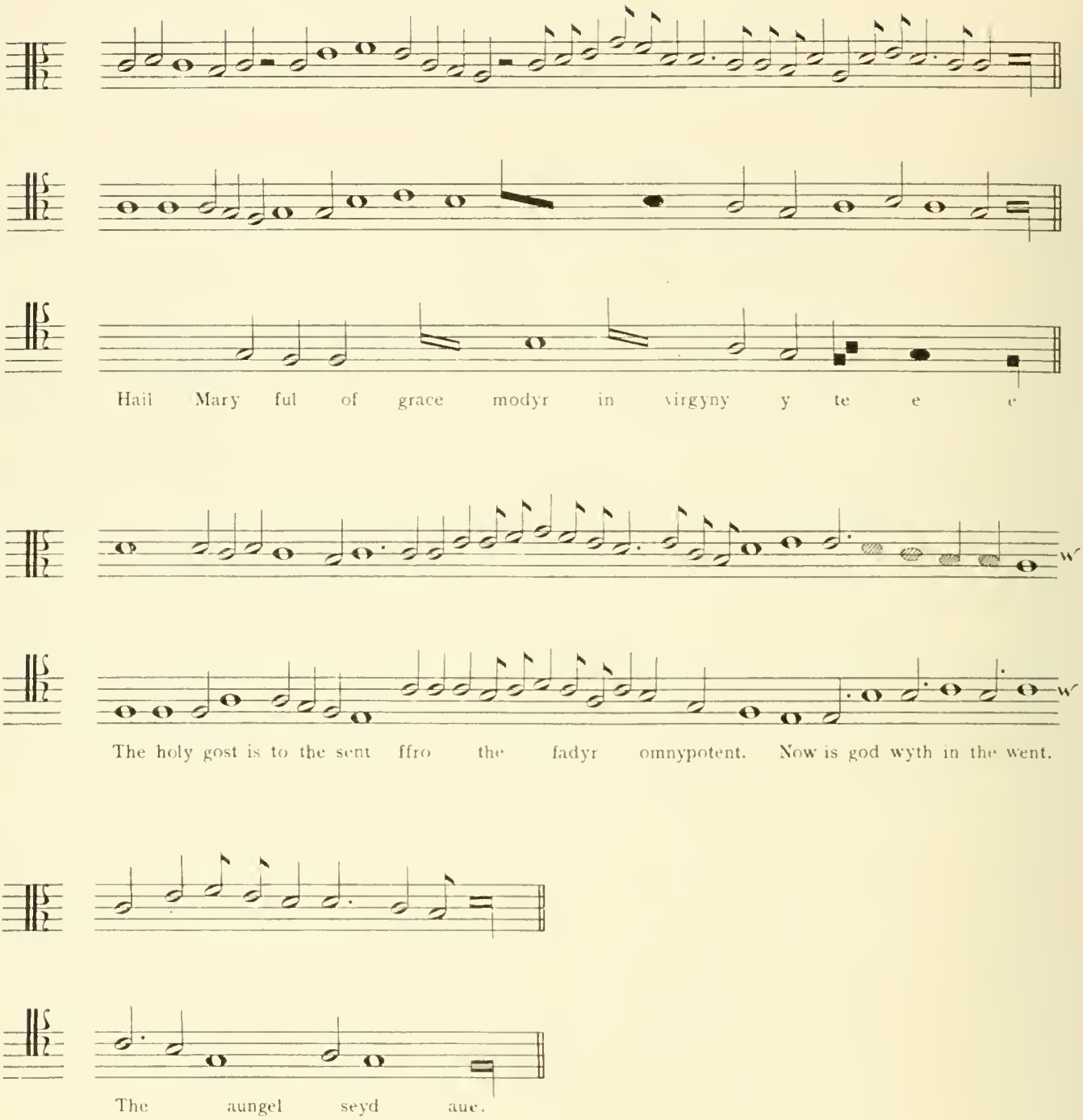
My thanks are mainly due to Mr Rockstro for the pains he has taken to ascertain the exact laws which govern the composition of the carols, and for the skill with which he has accomplished the difficult task of filling up the additional parts. To the fellows of Trinity College, Cambridge, for permission to copy the roll, and to the Librarian, the Rev. Robert Sinker, M.A.; to Mr Rogers, of the University Library, Cambridge, who prepared an accurate working copy of the MS.; to Miss Alice E. G. Carthew for assistance in making

the facsimile; to J. Godfrey Luard, Esq., by whom the Oxford version of the "Agincourt" song was copied from the original MS. in the Bodleian Library; to F. J. H. Jenkinson, Esq., M.A., University Librarian, Cambridge; and to Henry Bradley, Esq., for valuable help, I have to offer sincerest thanks.

Students of poetry will perhaps expect me to apologize to them for having treated the words of the carols as of secondary importance, but it must be remembered that collections of early poetical efforts are a good deal more numerous than collections of ancient music; and that while the words of these songs are a very slight addition to the poetry of the period, their music is almost all that musicians possess of English origin between the years 1250 and 1500.

The Carols in the Original Form.

I.


Hail Mary ful of grace modyr in virgyny y te e e
The holy gost is to the sent ffro the fadyr omnypotent. Now is god wyth in the went.
The aungel seyd aue.

Hail mary ful of grace Modyr in virgynytee.

The holy gost is to the sent.
ffro the fadyr omnypotent.
Now is god wyth in the went.
The aungel seyd aue.

Qwan the aungel aue began.
ffleseh & blood to gedyr ran.
Marye bar bothe god and man.
Thorw vertu & pour dyngnyte.

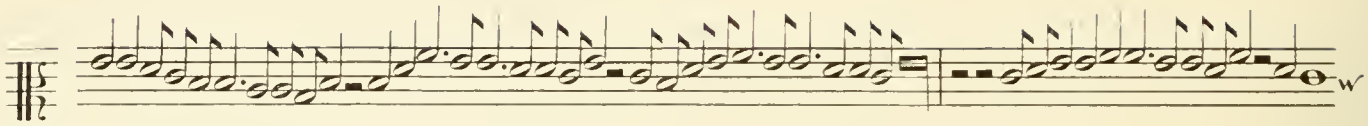
So seyth the gospel of seynt ion.
God & man is mad but on.
In fleseh & blood body and bon.
o god in personys thre.

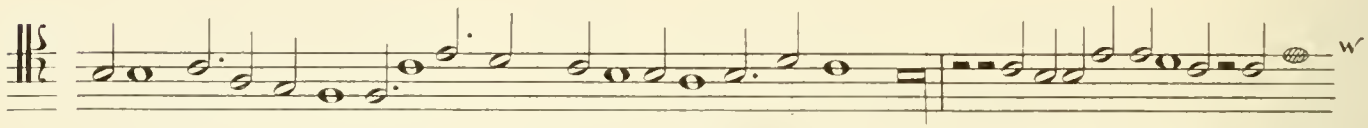
And the prophete Jeremye.
Told in hys prophecye
That the sone of Marye.
Schuld deye for vs on rode tre.

Meche ioye to vs was graunth.
And in erthe pees & plaunth.
Qwan that born was this faunth.
In the lond of galyle.

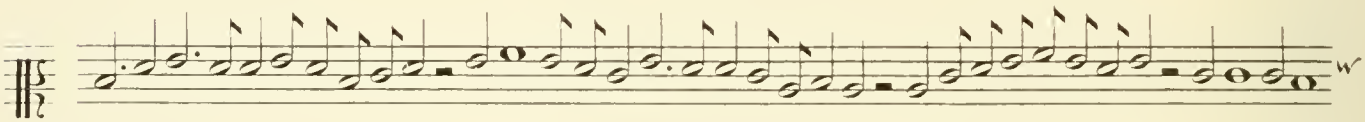
Mary graunth vs the blys.
Ther thi sonys wonyng is
Of that we han don amys.
Prey for vs pur charyte. amen.

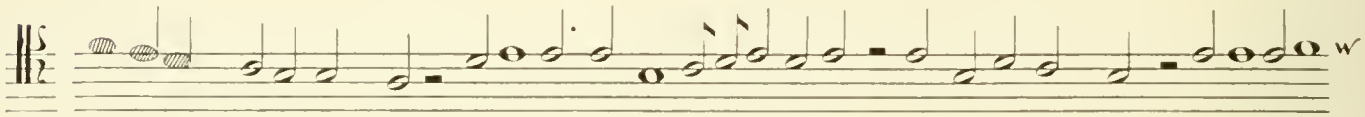
II.



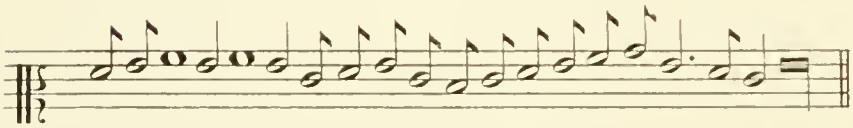


Nowel nowel nowel. To us is born our god ema nuel. In bedlem this berde of lyf. Is born





of marye maydyn and wyf. he is bothe god and man I schryf. Nowel nowel. Thys prince of pees



xal setyn al stryf and wone wyth us perpetuel.

Nowel nowel nowel. To vs is born owr god emanuel.

In bedlem this berde of lyf
Is born of marye maydyn and wyf.
he is bothe god & man I schryf. Nowel nowel.
Thys prince of pees xal setyn al stryf
& wone wyth vs perpetuel.

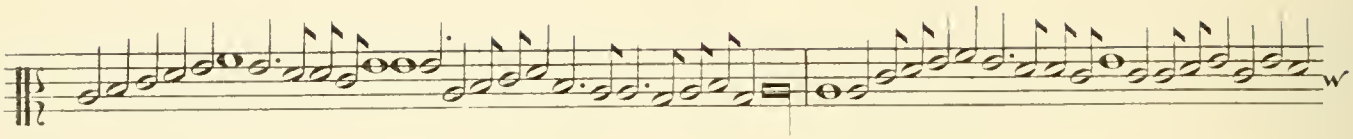
This chyld xal bey vs wyth hys bloyd
And be naylyd vp on the royd
hys raunsum pasyth al erdly goyd. Nowel nowel
allas qwat wyth dar be so woyd.
To sle so ientyl a nowel.

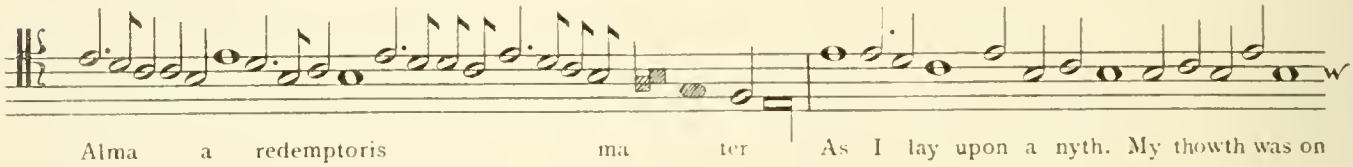
Be hys powste he his emprys
Schal take fro helle at hys vprys
and saue mankende vp on this wys. Nowel nowel
Thus tell(e)th vs the prophecys.
that he is kyng of heuen & helle.

This maydenys sone to hys empere
Schal stey to heuene be his powere
hys holy gost vs alle xal lere. Nowel nowel.
[ ] and the fadyr in feere.
Schul regne o god this leue I well.

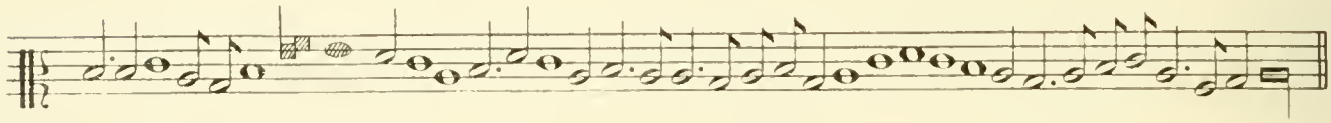
Pray we this chyld wyth good entent.
In our deying he vs present
On to hys fadyr omnypotent. Nowel nowel.
The ferst tydyngis of this testament.
browth to vs seynt gabryel.

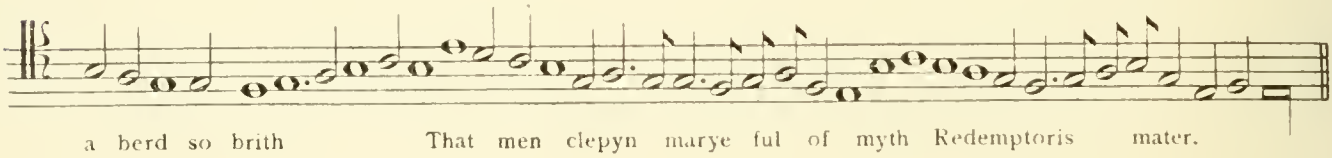
III.





Alma a redemptoris ma ter As I lay upon a nyth. My thowth was on





a berd so brith That men clepyn marye ful of myth Redemptoris mater.

Alma redemptoris mater.

As I lay vp on a nyth.
My thowth was on a berd so brith
That men cleppyn marye ful of myth
Redemptoris mater.

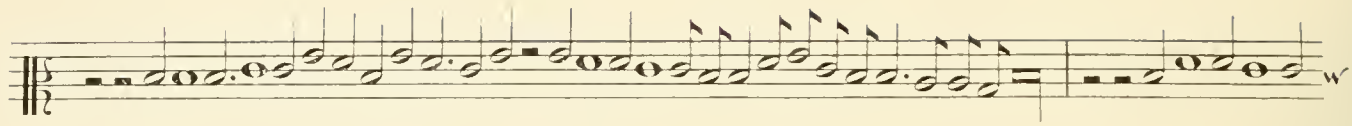
(E)o here cam gabryel wyth lyth.
and seyd heyl be thou blysful wyth.
To ben cleppd now art thou dyth
Redemptoris mater.

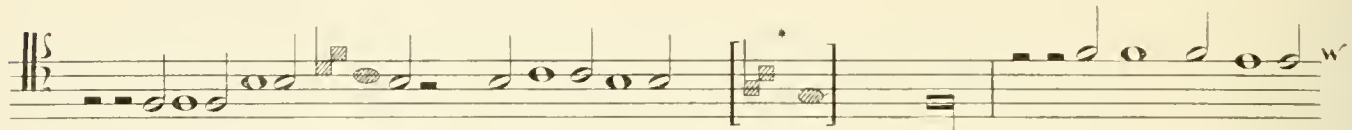
At that wurd that lady bryth
Anon conseyuyd god ful of myth
Than men wyst weel that sche hyth
Redemptoris mater.

(Q)wan ihesu on the rode was pyth.
Mary was doolful of that syth
Til sche sey hym ryse vp rith.
Redemptoris mater.

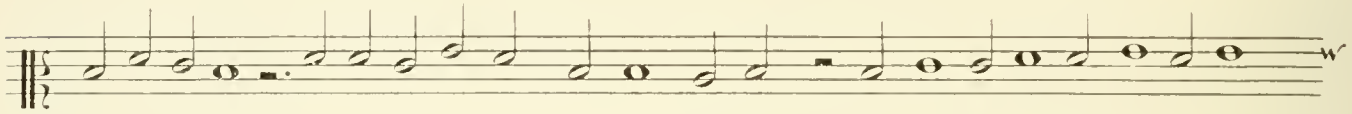
Jhesu that syttyst in heuene lyth.
Graunt vs to comyn beforn thi sith
wyth that berde that is so brith.
Redemptoris mater.

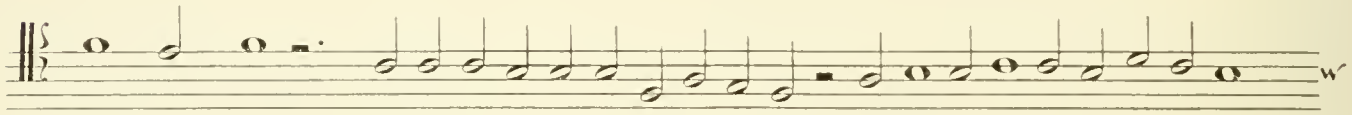
IV.



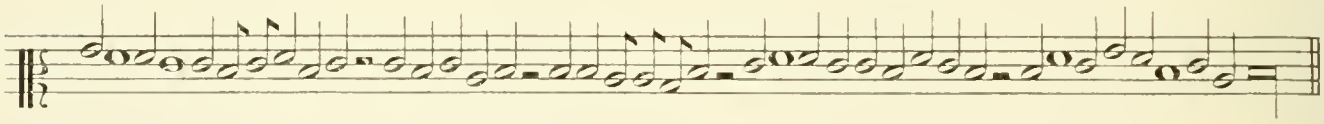


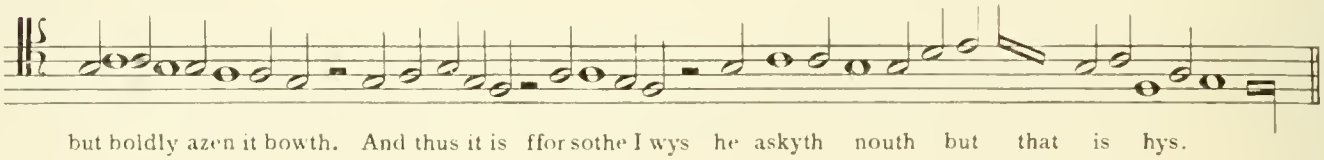
Now may we syngyn as it is quod puer natus est nobis This babe to us that





now is bore. Wundyrful werkys he hath i wrowt. he wil not lese that was I lore.





but boldly azen it bowth. And thus it is ffor sothe I wys he askyth nouth but that is hys.

* See Introduction.

Now may we syngyn as it is
quod puer natus est nobis.

This babe to vs that now is bore.
Wundyrful werkys he hath i wrowt.
he wil not lese that was J lore.
but boldly azen it bowth.
And thus it is
ffor sothe J wys.
he askyth nouth but that is hys.

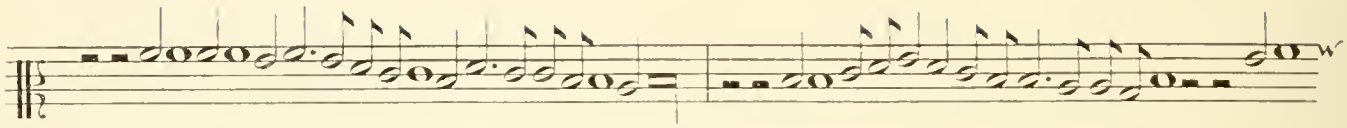
This chaffare louyd he rith weel.
The prys was hey & bowth ful dere
Qwo wold suffre and for vs feele
As dede that prince was owtyn pere
And thus it is, (etc.)

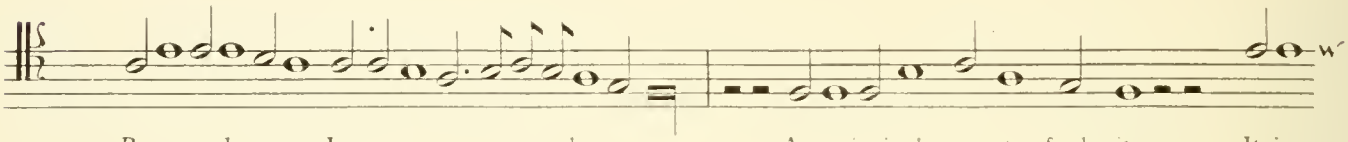
Hys raunsum for vs hath J payd.
Of resoun than we owyn to ben hys
Be mercy askyd and he be prayd.
We may be rith kalange blys.
And thus it is, (etc.)

To sum parpos god made man.
J leue weel to saluacyoun
Qwat was his blood that fro hym ran.
But defens azens dampnacyoun.
And thus it is, (etc.)

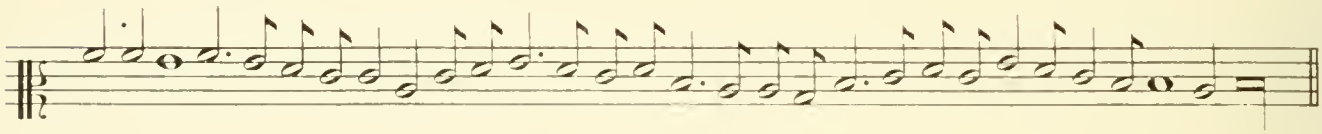
Almythy god in trynyte.
Thy mercy we pray wyth hool herte
Thy mercy may all woo make fle.
And daungerous dreed fro vs do sterte.
And thus it is, (etc.)

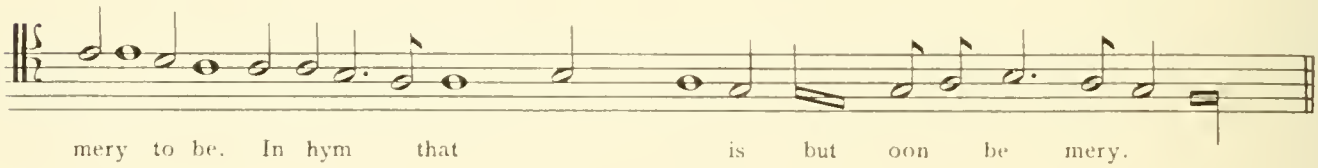
V.





Be mery be mery I prey zow euery chon A principal poynt of charitye. It is





mery to be. In hym that is but oon be mery.

Be mery be mery I prey zow euery chon.

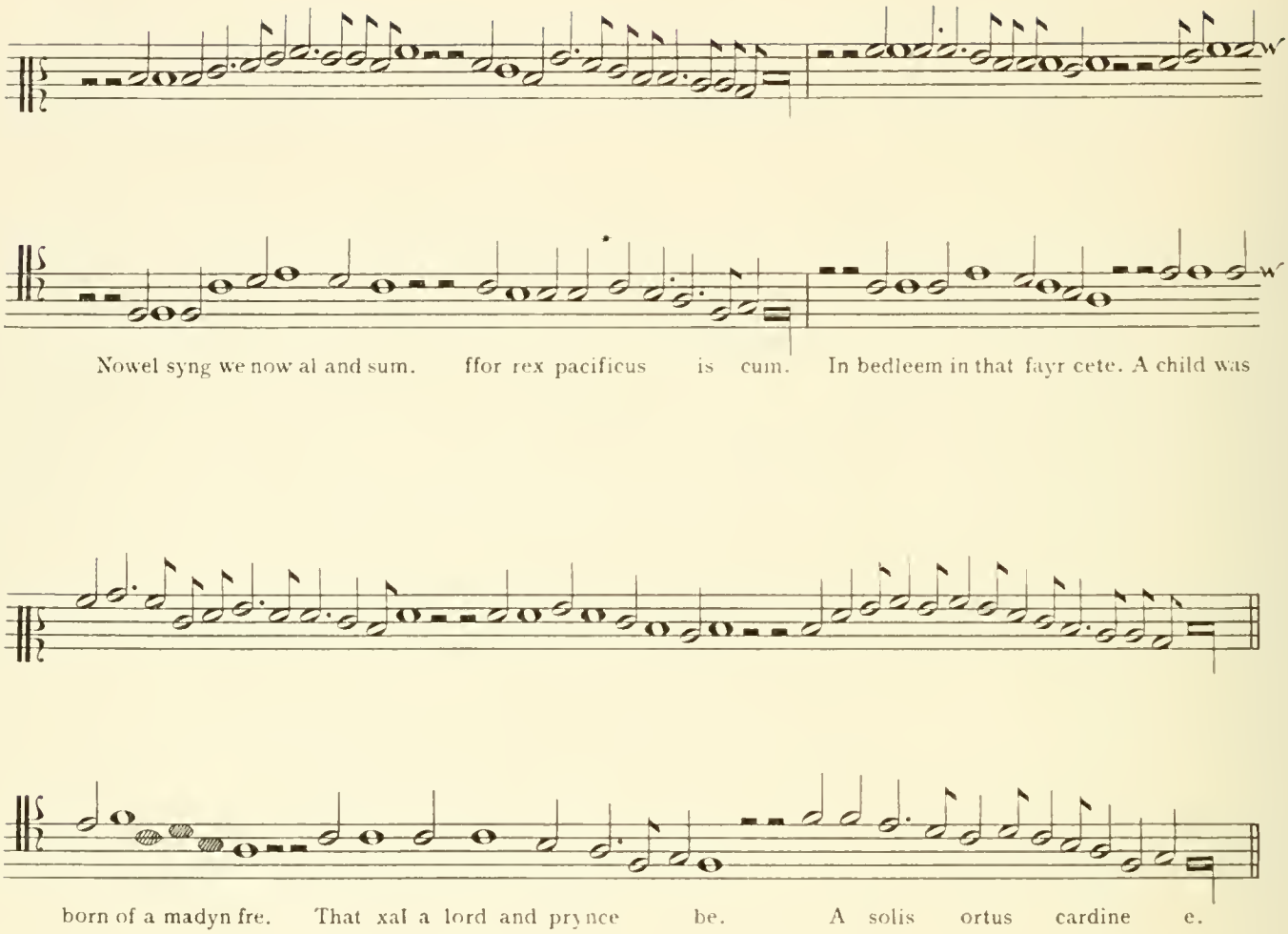
A princypal poynt of charyte.
It is mery to be.
    In hym that is but oon. be mery.

For he that is but on in blys
To vs hath sent his sone I wys
    To saue us fro our foon.

For of a maydyn a child was born
To saue mankende that was for lorn
    Man think ther on.

Now mary for thi sonys sake
Saue hem alle that merthe make
    And lengest holdy on.

VI.



* See Introduction.

Nowel syng we now al ȝ sum.
ffor rex pacificus is cum.

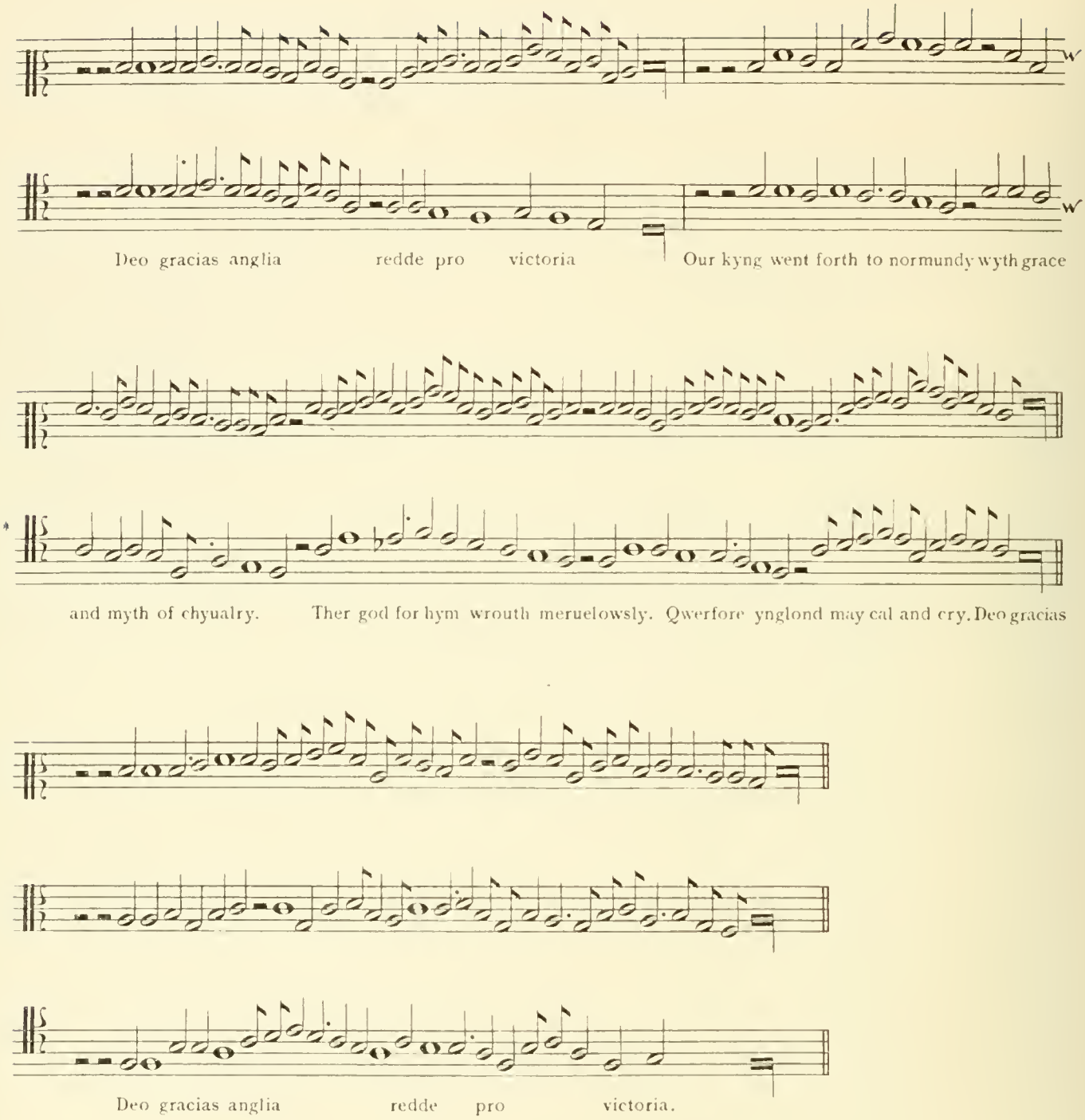
In bedleem in that fayr cete.
A child was born of a madyn fre.
That ral a lord ȝ prynce be.
A solis ortus cardine.

Childryn were slayn ful greth plente.
Jhesu for the loue of the
Qwerfore here sowlys sauyd be.
hostis herodes impie.

As sunne schynyth thorw the glas.
So ihesu in his modyr was
The to serue now graunth us gras.
o lux beata trinitas.

Now god is comyn to wurcheppyn us.
Now of marye is born ihesus
Make we mery amongys us.
Exultet celum laudibus.

VII.



* The change of clef is in the MS. See Appendix.

Deo gracias anglia
redde pro victoria.

Our kyng went forth to normundy
wyth grace & myth of chyualry.
ther god for hym wrouth meruelowsly.
Qwerfore pnglond may cal & cry.
Deo gracias, (etc.)

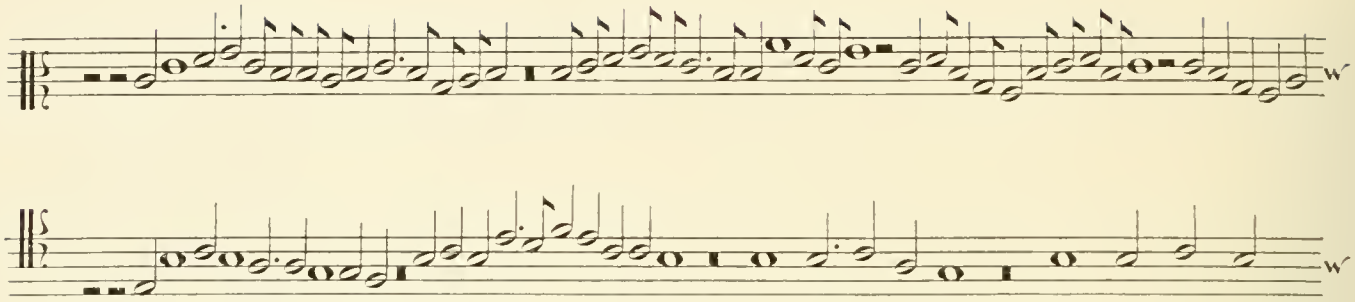
He set a sege for sothe to say
To harflu tounn wyth ryal a ray
that tounn he wan and mad a fray
that fraunse xal rewe tyl domysday
Deo gracias, (etc.)

Than went hym forth owr kyng comely
In achyncourt feld he faunth manly
Thorw grace of god most meruelowsly
he had both feld and vyctory
Deo gracias, (etc.)

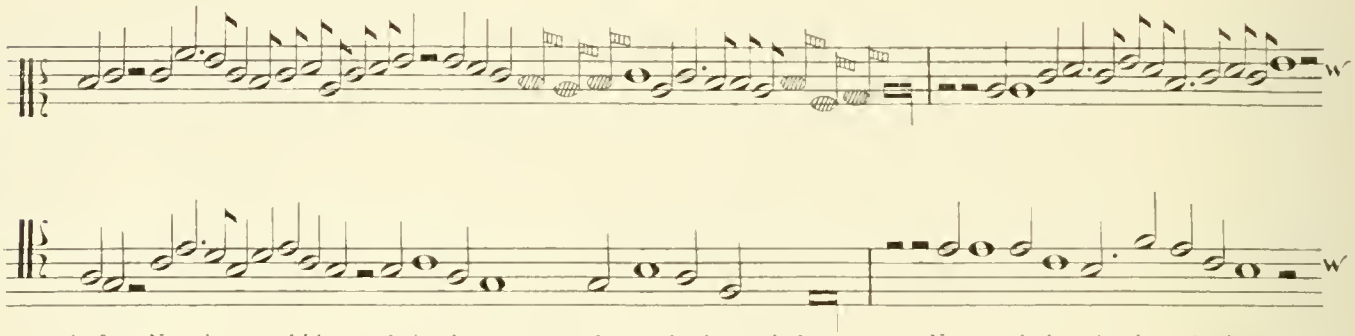
Ther lordys eerlys and baroun
were slayn and takyn & that ful soun
And summe were browth in to londoun
Wyth ioye & blysse and greth renoun
Deo gracias, (etc.)

Almythy god he kepe our kyng.
Hys peypl & al hys weel welyng
And zeue hem grace withoutyn endyng.
than may we calle & sauely syng
Deo gracias, (etc.)

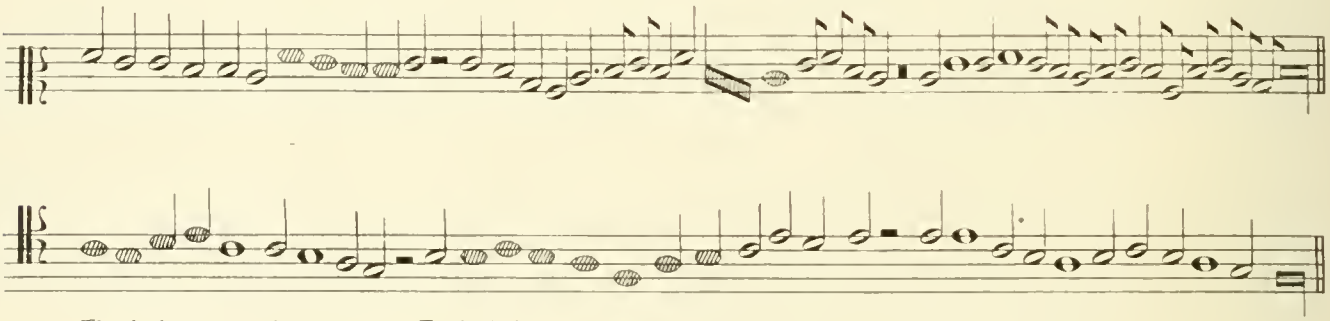
VIII.



Now make we merthe al and sum. ffor cristemesse now is I com that hath no pere. Syng we alle



in fere. Now ioye and blysse. thei xal not mysse. that makyth good chere. Now god almythy doun hath sent



The holy gost to be present. To lyth in mary maydyn verament. That bar goddys sone with good entent.

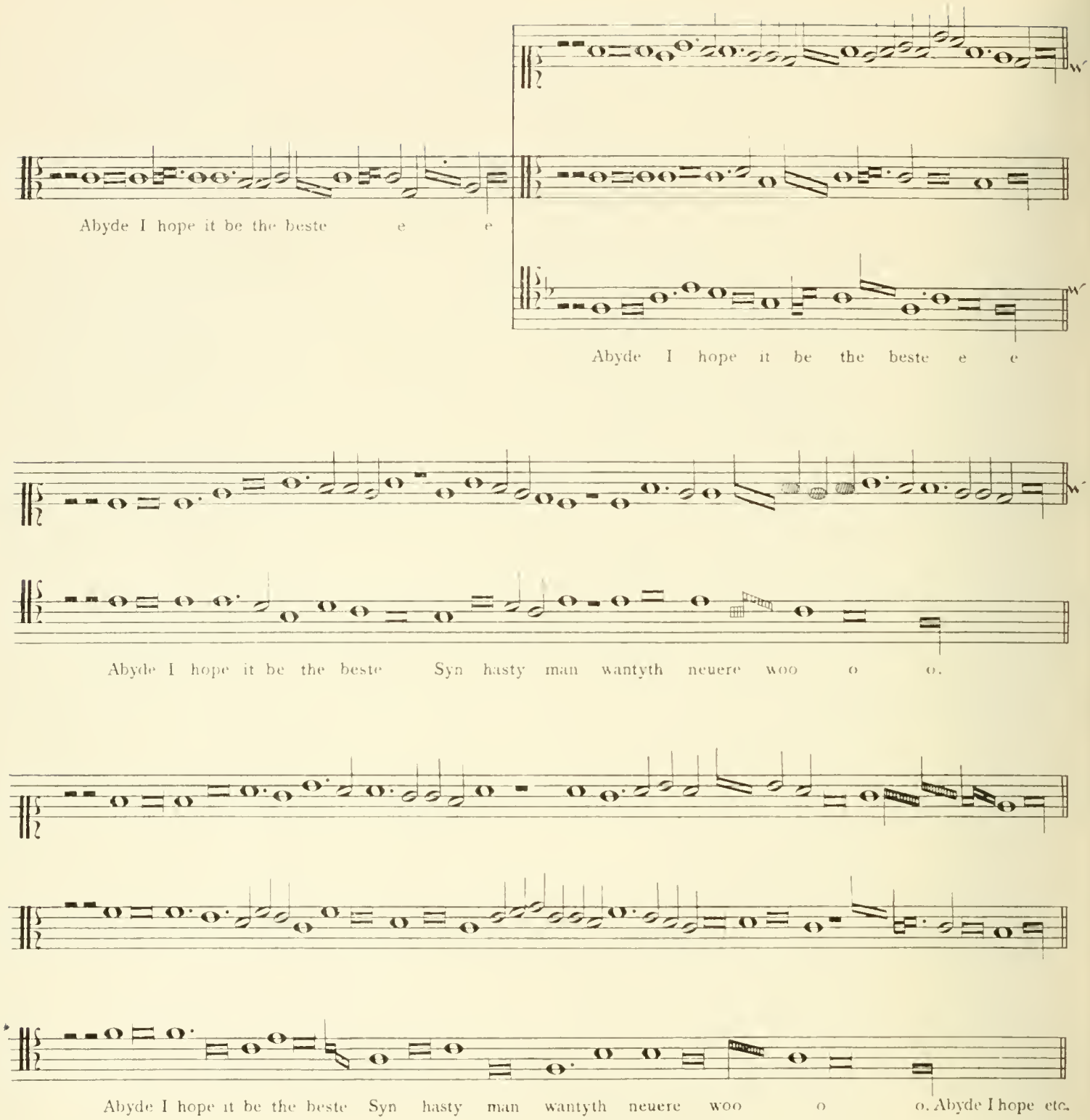
Now make we merthe al & sum.
ffor cristemesse now is J com
that hath no pere.
Syng we alle in fere.
Now ioye & hlysse.
thei xal not mysse.
that makyth good chere.

Now god almythy doun hath sent
The holy gost to be present.
To lyth in mary maydyn verament.
that bar goddys sone with good entent.
that hath no pere, (etc.)

Now goddis sone omnypotent.
Jn mary mylde he hath hent
ffleseh & blood for he hath ment.
Man to restore azen to his rent
that hath no pere, (etc.)

To mylde marye our hert be bent.
that blysful lady so be bent
To prey for vs we be not sehent
To ihesu crist here sone so ient.
that hath no pere, (etc.)

IX.



* The change of clef is in the MS.

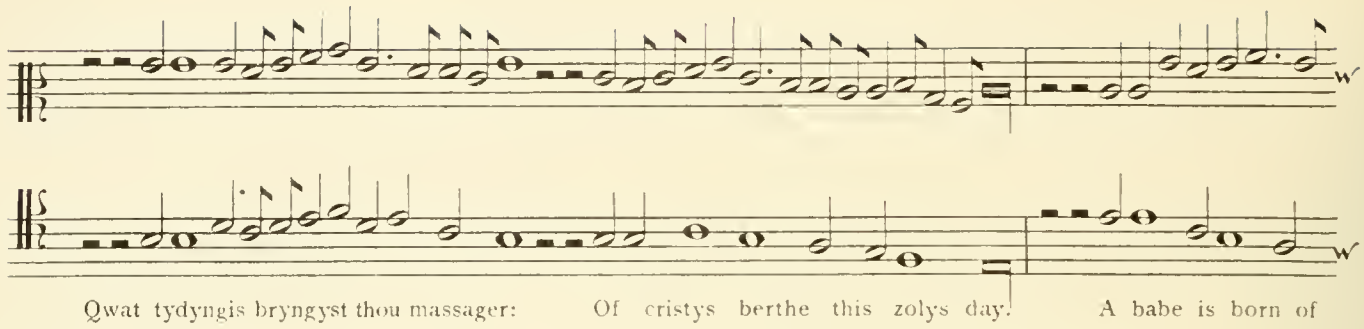
Abyde I hope it be the beste.

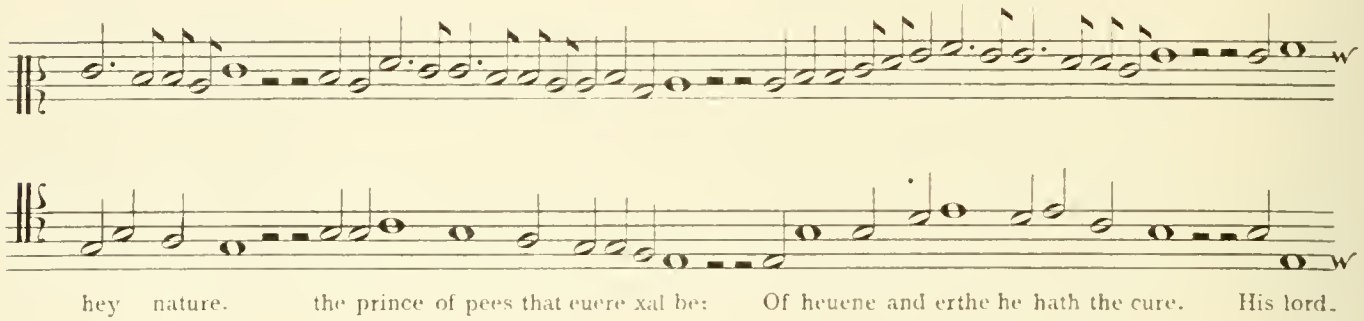
Abyde I hope it be the beste
Syn hasty man wantyth neuere woo.

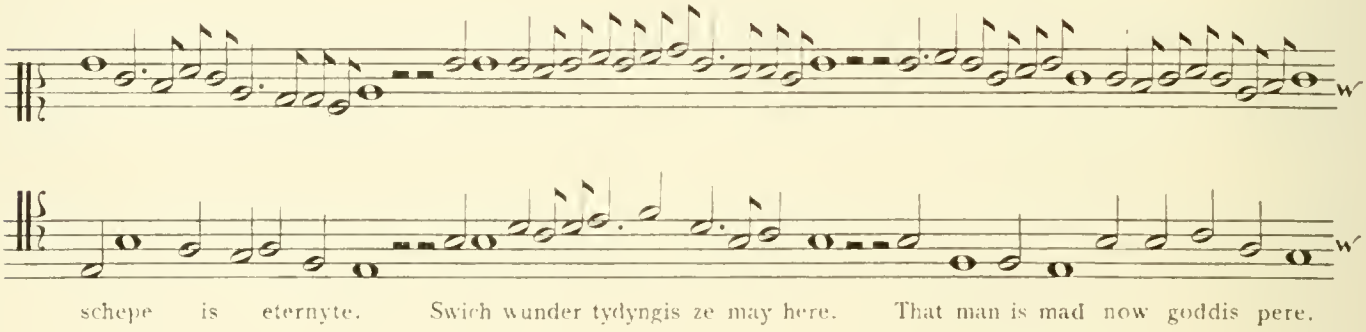
Lat euery man that wil han rest
Euere ben auysyd qwat he schal do.
Abyde, (etc.)

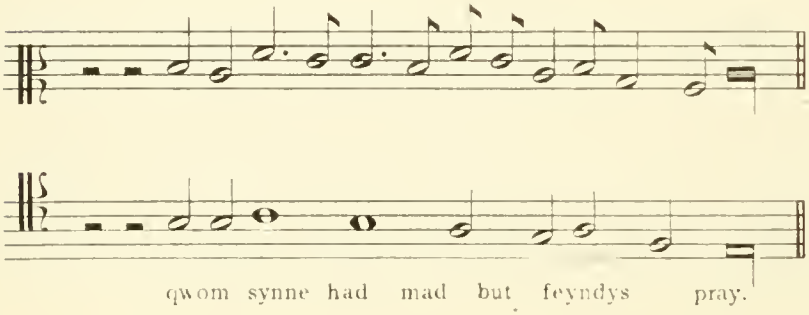
Proue er thou take. think er thou feste.
In weel be war er thou be wo.
Abyde, (etc.)

X.


Qwat tydyngis bryngyst thou massager: Of cristys berthe this zolys day. A babe is born of


hey nature. the prince of pees that euere xal be: Of heuene and erthe he hath the cure. His lord.


schepe is eternyte. Swich wunder tydyngis ze may here. That man is mad now goddis pere.


qwom synne had mad but feyndys pray.

Qwat tydyngis bryngyst thou massager;
Of cristys berthe this zolys day.

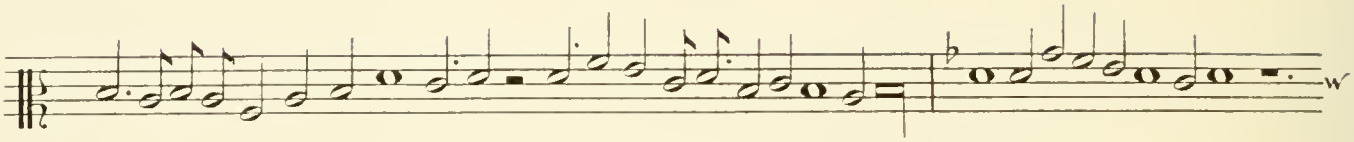
A babe is born of hey nature.
the prince of pees that euere ral be:
Of heuene & erthe he hath ye cure.
his lordschepe is eternyte.
Swich wunder tydyngis ze may here.
That man is mad now goddis pere.
qwom synne had mad but feyndys pray.

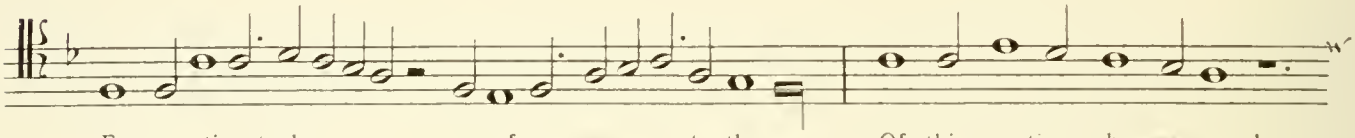
A wundyr thing is now befalle.
that kyng that formyd sterre & sunne
heuene & erthe & aungelys alle.
now in mankend is newe begunne.
Swich wunder tydyngis ze may here.
a faunt is now of o zere.
that hath ben euere & ral ben ay.

That semlyest selkouth to se.
this berde that hath this babe J born
and lord concepuyd of hey degre
a maydyn is as was beforn.
Swich wunder tydyngis ze may here.
That maydyn & moder is on in fere.
& sche a lady of greth aray.

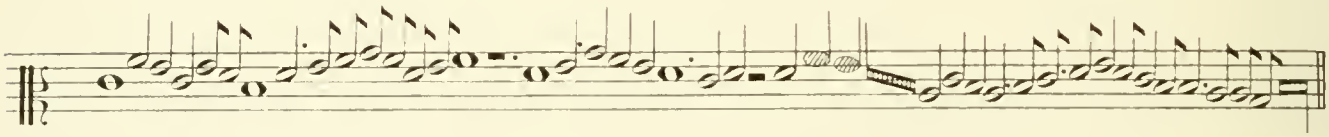
That louelyest gan grete here child.
heyl sone heyl brother heyl fader dere
heyl dowter he seyth heyl suster heyl moder myld
this heylyng was on qweynt manere.
Swich wunder tydyngis ze may here.
That heylyng was of so good chere.
that manys peyne is turnyd to play.

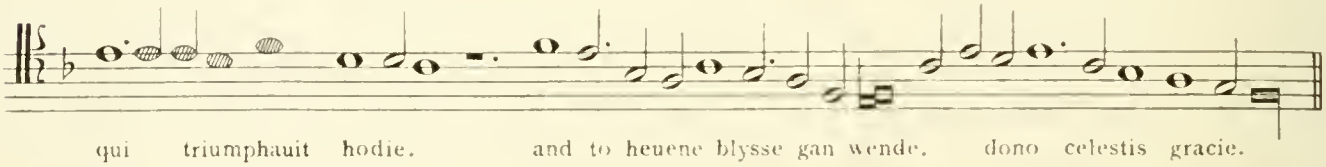
XI.





Eya martir stephane. prey for us we prey to the. Of this martir make we mende.





qui triumphauit hodie. and to heuene blysse gan wende. dono celestis gracie.

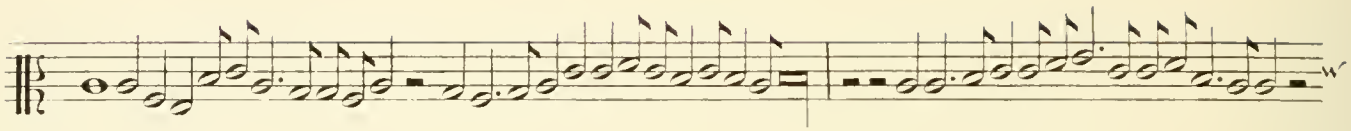
Sya martir stephane
prey for us we prey to the.

Of this martir make we mende.
qui triumphauit hodie.
and to heuene blysse gan wende.
Dono celestis gracie.

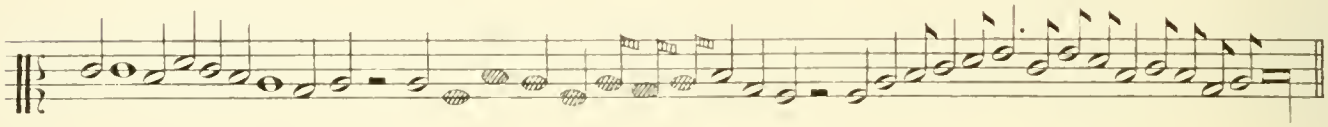
Stonyd he was wyth stonys grete.
fferuore gentis impie
Then he say cryst sitte in sete.
Innirum patris dextere.

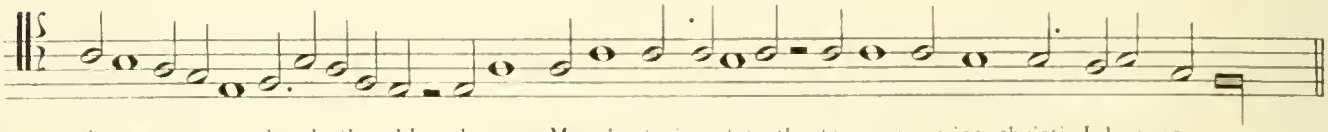
Thou preydyst cryst for thin enmyse.
o martir inuictissime
Thou prey for vs that bye iustyse.
ut nos purget a crimine. amen.

XII.



Prey for us the prynce of pees. amice cristi Iohannes. To the now cristis dere derlyng·





that were a maydyn bothe eld and zyng. Myn herte is set to the to syng. amice christi Iohannes.

Prey for us the prynce of pees.
amice cristi Johannes.

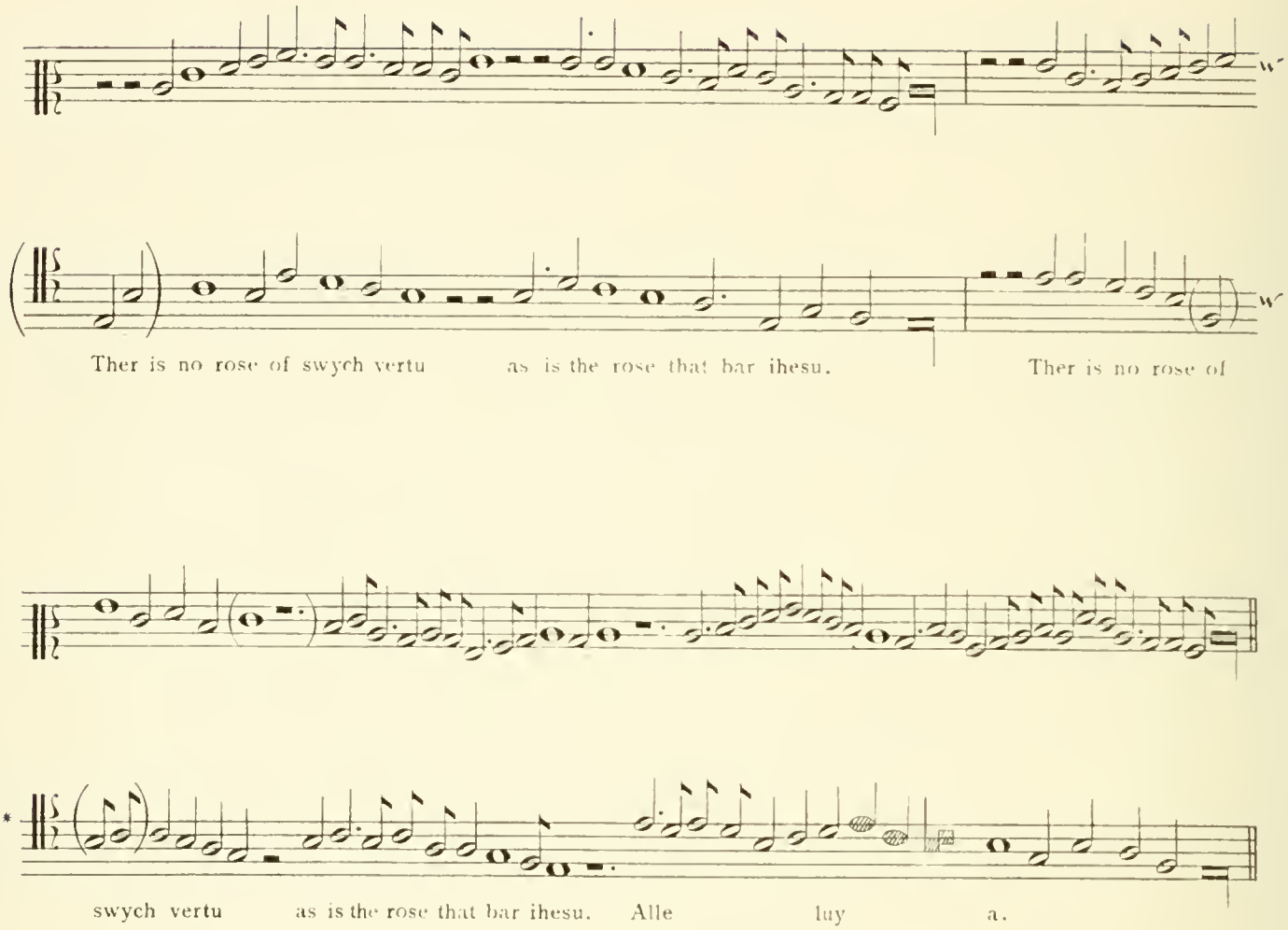
To the now cristis dere derlyng
that were a maydyn bothe eld & zyng.
Myn herte is set to the to syng.
amice christi Johannes.

For thou were so clene a may
The preuytes of heuene forsothe thou say
Qwan on crystys brest thou lay.
Amice christi Johannes.

Qwan cryst beforn pylat was browth,
Thou clene maydyn forsok hym nouth.
To deye wyth hym was al thy thowth,
Amice christi Johannes.

Crystys moder was the be take.
a maydyn to be a maydenys make
Thou be oure helpe we be not forsake.
Amice christi Johannes.

XIII.



* The tails of these two notes are obliterated, but the heads are distinct. This carol is difficult to decipher, as there are several holes in the MS. at the end.

Ther is no rose of swych vertu
as is ye rose that bar ihesu. Alleluya.

For in this rose conteynyd was
heuene & erthe in lytyl space. Res miranda.

Be that rose we may weel see
ther be o god in personys thre. pares forma.

The aungelys sungyn the scheperdis to
Gloria in excelsis deo. Gaudeamus.

(E)eue we al this werdly merthe
and folwe we this ioyful berthe. Transeamus.

The Carols in Modern Notation

With Additional Parts (ad libitum.)

BY

W. S. ROCKSTRO.

(Mode I.)

I.

Arranged for A.T.T.B.

a 4.

Alto.

Hail Ma - ry full of grace,

Tenor I.
(8va lower.)

Hail Ma - ry full of grace,

Tenor II.
(8va lower
2½ bars added
at the beginning)

C.F.

Hail Ma - ry full of grace,

Bass.
(added part.)

Hail Ma - - - - ry full of grace,

Accompt:
(ad lib.)

A.

Mo - - - ther in vir - - gi - - ni - ty!

T.

Mo - - - ther in vir - - gi - - ni - ty!

T.

Mo - ther in vir - gi - ni - - ty!

B.

Mo - - - ther in vir - gi - - - ni - ty!

a 3.

A.

(added part.) The Ho - - ly Ghost is to thee sent

T.

The Ho - ly Ghost is to thee sent

T.

The Ho - ly Ghost is to thee sent

A. From the Fa - ther..... om - ni - po - tent. Now is

T. From..... the Fa - ther om - ni - po - tent. Now is.....

T. From the Fa - ther..... om - ni - po - tent. Now is

A. God with - in thee went; The an - gel said *A* - - *ve.*

T. God..... with - in..... thee went; The an - gel said *A* - - *ve.*

T. God with - in thee went; The an - gel said *A* - - *ve.*

Hail Mary, full of grace; Mother in virginity!

1.

The Holy Ghost is to thee sent
From the Father omnipotent,
Now is God within thee went;
The angel said *Ave.*

2.

When the angel *Ave* began
Flesh and blood together ran;
Mary bare both God and Man,
Through virtue and pure dignity.

3.

So saith the gospel of Saint John
God and Man is made but one,
In flesh and blood, body and bone,
One God in Persons three.

4.

And the Prophet Jeremy
Told in his prophecy
That the son of Mary
Should die for us on the rood-tree.

5.

He to us much joy did grant
And of peace on earth no want,
Since the birth of this infant
In the land of Gaiilee.

6.

Mary grant to us thy bliss
Where thy Sonnës dwelling is,
For what we have done amiss
Pray for grace for charity. Amen.

(Mode VIII.)

II.

Arranged for S.A.T.B.

a 4.

Soprano. No - wel,..... no - - wel, no - - wel, To us is

Alto. (added part.) No - wel, no - - wel, no - - wel, To us is born.....

(C.F.)

Tenor. No - wel, no - - wel, no - - - wel, To us

Bass. (added part.) No - wel, no - - wel, no - - - wel, To us is..... ....

S. born .... our God E - - - - - ma - - nu - el.

A. ..... our God E - ma - - - - nu - - el.

T. is born our God E - ma - - - nu - - - el.

B. born..... our God E - ma - - - nu - - - el.

a 3.

S. In Bethlem this berd of life, Is born of Ma - ry maiden and wife. He is both God and man..... I schrife.

A. In Bethlem this berd of life, Is born of Mary maiden and wife. He is both God and man I schrife.

T. In Bethlem this berd of life, Is born of Mary maiden and wife. He is both God and man I schrife.

a 4.

S. No - wel, no - wel, This Prince of Peace shall

A. No - wel, no - wel, This Prince of Peace shall

T. No - wel, no - wel, This Prince of Peace shall

B. No - wel, no - wel, This Prince of Peace shall

S. heal all strife, And dwell with us per - pe - tu - al.

A. heal all strife, And dwell with us per - pe - tu - al.

T. heal all strife, And dwell with us per - pe - tu - al.

B. heal all strife, And dwell with us per - pe - tu - al.

Nowel, nowel, nowel. To us is born our God, Emanuel.

1.

In Bethlehem, this berd[1] of life
Is born of Mary maiden and wife,
He is both God and man I schrife,[2] (Nowel, nowel)
This Prince of Peace shall heal all strife,
And dwell with us perpetual.

2.

This Child shall buy us with His blood
And shall be nailëd on the rood
His ransom passeth all earthly good, (Nowel, nowel)
Alas, what wight dare be so wood[3]
To slay[4] so gentle a Nowel.

3.

By His power He His prize
Shall take from hell when He shall rise
And save mankind upon this wise, (Nowel, nowel)
Thus tellen us the prophecies,
That He is King of heaven and hell.

4.

This maiden's son unto His right
Shall pass to heaven by His might,
His Holy Ghost shall give us light, (Nowel, nowel)
And with the Father in heaven bright
Shall reign, one God, this trust I well.

5.

Pray we this Child with good intent,
In our dying He us present
Unto His Father omnipotent, (Nowel, nowel)
The first tidings of His testament
Brought to us Saint Gabriel.

[1]child [2]write [3]mad [4]The 'nowel' seems here to be regarded as a personification of Christ.

(Mode XIII.)

III.

Arranged for S.A.T.B.

a 4.

Soprano.

Alto. (added part)

Tenor. (C.F.)

Bass. (added part)

Al - - -

a 4.

S. Al - le - - - lu - - - ia That men cle - pyn Ma - - ry

A. Al - le - - - - lu - - - ia

T. Al - - le - - lu - - ia That men cle - pyn Ma - - ry

B. Al - - - le - - lu - - ia That men cle - pyn Ma - - ry

S. full..... of might, Re - demp - to - ris Ma - - - - - - ter.

A. Re - demp - to - ris Ma - - - - - - ter.

T. full..... of might, Re - demp - to - ris Ma - - - - - - ter.

B. full..... of might, Re - demp - to - ris Ma - ter Re - demp - to - ris Ma - ter.

Alma Redemptoris Mater.

1.

As I lay upon a night,
My thought was on a berd[1] so bright *(Alleluia)*
That men clepyn[2] Mary full of might,
Redemptoris Mater.

2.

Lo here came Gabriel with light,
And said, "Hail be thou, blissful wight, *(Alleluia)*
To be clepyd[3] now art thou dight[4]
Redemptoris Mater."

3.

At that word that lady bright
Anon conceived God full of might *(Alleluia)*
Then men wist well that she hight[5]
Redemptoris Mater.

4.

When Jesus on the rood was pight[6],
Mary was doleful of that sight, *(Alleluia)*
Till she saw Him rise upright,
Redemptoris Mater.

5.

Jesu that sittest in heaven light
Grant us to come before Thy sight *(Alleluia)*
With that berd that is so bright
Redemptoris Mater.

[1]maid [2]call [3]called [4]worthy [5]was named [6]placed *(fit pitched)*

IV.

Mode I.

Arranged for A.T.T.B.

a 4.

Alto.

Now may we sing-en as it is, *Quod pu-er na-tus est no-bis.*

Tenor I. (added part)

Now may we sing-en as it is, *Quod pu-er na-tus est no-bis.*

(C. F.)

Tenor II.

Now may we sing-en as it is, *Quod pu-er na-tus est no-bis.*

Bass. (added part)

Now may we sing-en as it is, *Quod pu-er na-tus est no-bis.*

A.

This babe to us that now is born, Won-der-ful work-ës He

T.

This babe to us that now is born, Won-der-ful work-ës He

T.

This babe to us that now is born, Won-der-ful work-ës He

B.

This babe to us that now is born, Won-der-ful work-ës He

A.

hath y-wrought, He would not lose what was for-lorn, But bold-

T.

hath y-wrought, He would not lose what was for-lorn, But bold-

T.

hath y-wrought, He would not lose what was for-lorn, But bold-

B.

hath y-wrought, He would not lose what was for-lorn, But bold-

A. ly a - gain it bought, And thus it is, For sooth I wis, He

T. ly a - gain it bought, And thus it is, For sooth I wis, He

T. ly a - gain it bought, And thus it is, For sooth I wis, He

B. ly a - gain it bought, And thus it is, For sooth I wis, He

A. ask - eth nought but that is His, He ask - eth nought but that is His.

T. ask - eth nought but that is His, He ask - eth nought but that is His.

T. ask - eth nought but that is His, He ask - eth nought but that is His.

B. ask - eth nought but that is His, He ask - eth nought but that is His.

Now may we singen as it is,
Quod puer natus est nobis

1.

This babe to us that now is born,
Wonderful workës He hath ywrought,
He would not lose what was forlorn,
But boldly again it bought;
And thus it is
For sooth I wis,
He asketh nought but that is His.

2.

This bargain lovëd He right well,
The price was high and bought full dear,
Who would suffer and for us feel
As did that Prince withouten peer?
And thus it is, etc.

3.

His ransom for us hath ypaid.
Good reason have we to be His.
Be mercy asked and He be prayed
We may deserve the heavenly bliss.
And thus it is, etc.

4.

To some purpose God made man;
I trust well to salvation.
What was His blood that from Him ran,
But fence against damnation?
And thus it is, etc.

5.

Almighty God in Trinity,
Thy mercy we pray with whole heart
Thy mercy may all woe make flee
And dangerous dread from us to start.
And thus it is, etc.

[1]For unto us a child is born.

Mode I.

V.

Arranged for S. A. T. B.

a 4.

SOPRANO. Be merry, be merry, I pray

ALTO. (added part.) Be merry, be merry, I pray

(C. F.)

TENOR. Be merry, be merry, I pray

BASS. (added part) Be mer - ry, be merry, I pray

S. you, be mer - - - ry ev' - - - ry one.

A. you, be mer - - - ry ev' - - - ry one.

T. you, be mer - - ry ev' - - - ry one.

B. you, be mer - - - ry ev' - - - ry one.

Fine.

S. A prin - - ci - pal point of cha - - ri - - ty.

A. A prin - - ci - pal point of cha - - ri - - ty.

T. A prin - - ci - pal point of cha - - ri - - ty.

B.

Fine.

S. It is mer - ry to be in Him that

A. It is mer - ry to be in Him that

T. It is mer - ry to be in Him that

B. In Him that

Da Capo.

S. is but one, in Him that is but one.

A. is but one, in Him that is but one.

T. is but one, in Him that is but one.

B. is but one, in Him that is but one.

Da Capo.

Be merry, be merry, I pray you, be merry every one.

1.
A principal point of charity,
It is merry to be
In Him that is but one. Be merry.

2.
For He that is but One in bliss
To us hath sent His Son, I wis,
To save us from our fone[1]. Be merry.

3.
For of a maiden a Child was born
To save mankind that was forlorn
Man think thereon. Be merry.

4.
Now Mary, for Thy Sonnës sake
Save them all that mirth do make,
And hold the longest on. Be merry.

[1]foes

Mode I.

VI.

Arranged for S. A. T. B.

a 4.

Soprano.

No - wel now sing we all and some.

Alto. (added part)

No - wel now sing we all and some,

(C. F.)

Tenor.

No - wel now sing we all and some,

Bass. (added part)

No - wel now sing we all and some,

S. For *Rex pa - ci - fi - cus* is come.

A. For *Rex pa - ci - fi - cus* is come.

T. For *Rex pa - ci - fi - cus* is come.

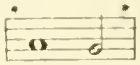
B. For *Rex pa - ci - fi - cus* is come.

a 3.

S. In Beth - l'em in that fair ci - ty. A child was

A. In Beth - l'em in that fair ci - ty. A child was

T. In Beth - l'em in that fair ci - ty. A child was

The tenor part in this bar originally stood thus. 

The alteration to the present reading is in different ink and is evidently due to a desire for greater smoothness of effect.

S. born ..... of ..... a mai - den..... free. That shall a Lord and

A. born..... of a mai - - den free. That shall ..... a Lord ..... and

T. born of a mai - - den free. That shall a Lord and

S. Prin - - cë be, *A so - lis..... or - - tus..... car - - di - - ne.*

A. Prin - cë..... be, *A so - - lis or - - tus..... car - - di - - ne.*

T. Prin - - cë be, *A so - lis ..... or - - tus..... car - - di - - ne.*

Nowel sing we now all and some,
For *Rex pacificus*[1] is come.

1.

In Bethl'em in that fair city,
A child was born of a maiden free,
That shall a Lord and Prince be,
A solis ortus cardine[2].

2.

Children were slain full great plenty,
Jesu, for the love of Thee,
Wherefore their souiës savëd be,
Hostis Herodes impie[3].

3.

As the sun shineth through the glass,
So Jesu in His mother was,
Thee to serve now grant us grace,
O lux beata Trinitas[4].

4.

Now God is come to honour us
Now of Mary is born Jesus,
Make we merry among us,
Exultet coelum laudibus[5].

[1]The King of Peace. [2]From the rising of the sun. [3]Herod thou wicked foe. [4]O Trinity most blessed light. [5]Let heaven rejoice with praises.

VII.

Mode I.

Arranged for S.A.T.B.

a 4.

Soprano.

De - o gra - ti - as Ang - li - a Red - de pro vic - to - ri - a.

Alto. (added part)

Red - de ..... pro vic - to - ri - a.

(C.F.)

Tenor.

De - o gra - ti - as Ang - li - a Red - de..... pro vic - to - ri - a.

Bass. (added part)

Red - de..... pro vic - to - ri - a.

a 3.

Our king went forth to Nor - man - dy. With grace and might of

Our king went forth ..... to Nor - man - dy. With grace ... and might of

Our king went forth to Nor - man - dy. With grace and might of

chi - val - ry. There God ... for him wrought ..... marv' - lous - ly. Where -

chi - val - ry. There ..... God for ..... him wrought marv' - lous - ly. Where -

chi - val - ry. There God for him ... wrought marv' - lous - ly. Where -

S. fore Eng - land may call and cry De - o gra - ti - as.

A. fore Eng - land may call and cry De - o gra - ti - as.

T. fore Eng - land may call and cry De - o gra - ti - as.

a 4.

S. De - o gra - ti - as Ang - li - a Red - de pro vic - to - ri - a.

A. De - o gra - ti - as Ang - li - a Red - de pro vic - to - ri - a.

T. De - o gra - ti - as Ang - li - a Red - de pro vic - to - ri - a.

B. De - o gra - ti - as Ang - li - a Red - de pro vic - to - ri - a.

Deo gratias Anglia
Redde pro victoria[1].

1.

Our king went forth to Normandy
With grace and might of chivalry,
There God for him wrought marvellously,
Wherefore England may call and cry
Deo gratias etc.

2.

He set a siege, for sooth to say,
To Harfleur town with royal array,
That town he won and made a fray
That France shall rue till doomësday.
Deo gratias etc.

3.

Then went him forth our king comely,
In Agincourt field he fought manly,
Through grace of God most marvellously
He had the field and victory.
Deo gratias etc

4.

There many a Lord, Earl, and Baron
Were slain and taken and that full soon
And some were brought into London
With joy and bliss and great renown.
Deo gratias etc.

5.

Almighty God, O keep our king,
His people and all those well willing,
And give them grace without ending;
Then may we call and safely sing
Deo gratias etc.

[1]England give thanks to God for the victory.* See Appendix.

(Mode XIII.)

VIII.

Arranged for A.T.T.B.

a 4.

Alto.

Now make we mer - ry all..... and some, For Christ - - mas now is come.

Tenor I. (added part)

Now make we mer - ry all..... and some, For Christ - - mas now is come.

(C. F.)

Tenor II.

Now make we mer - ry all and some, For Christ - - mas now is come.

Bass. (added part)

Now make we mer - ry all and some, For Christ - - mas now is come.

A.

That ..... hath no peer. Sing we all in fere. Now joy .....

T.

That ..... hath no peer. Sing we .. all .... in fere. Now joy .....

T.

That hath no ..... peer. Sing we all .. in fere. Now joy .....

B.

That ..... hath no ..... peer. Sing we all in ..... fere. Now joy .....

A.

and ..... bliss They shall not .... miss That make ..... good ..... cheer.

T.

and ..... bliss They shall not ..... miss That ..... make good cheer.

T.

and ..... bliss They shall not miss That make good cheer.

B.

and ..... bliss They shall not miss ..... That make good cheer.

(Mode I.)

a 3.

A. Now God Al - might - y down hath sent, The Ho - - ly Ghost to ..... be pre - sent, To

T. Now God Al - might - y down hath sent, The Ho - - ly Ghost ..... to be pre - sent, To

T. Now God Al - might - y down hath sent, The Ho - - ly Ghost to be pre - sent, To

A. light ..... on Ma - ry maid - en ..... ve - ra - ment, That bare the Son of God with good in - tent.

T. light ..... on Ma - ry maid - en ve - ra - ment, That bare the Son of God with good in - tent.

T. light ..... on Ma - ry ..... maiden ve - ra - ment, That bare the Son of God with good in - tent.

Now make we merry all and some
For Christmas now is come
That hath no peer.
Sing we all in fere[1]
Now joy and bliss
They shall not miss
That make good cheer.

1.

Now God Almighty down hath sent
The Holy Ghost to be present,
To light on Mary maiden verament,
That bare the Son of God with good intent.
That hath no peer, etc.

2.

Now Goddës Son omnipotent
In Mary mild He here hath ta'en
Flesh and blood, for He hath meant
Man to restore unto his gain,
That hath no peer, etc.

3.

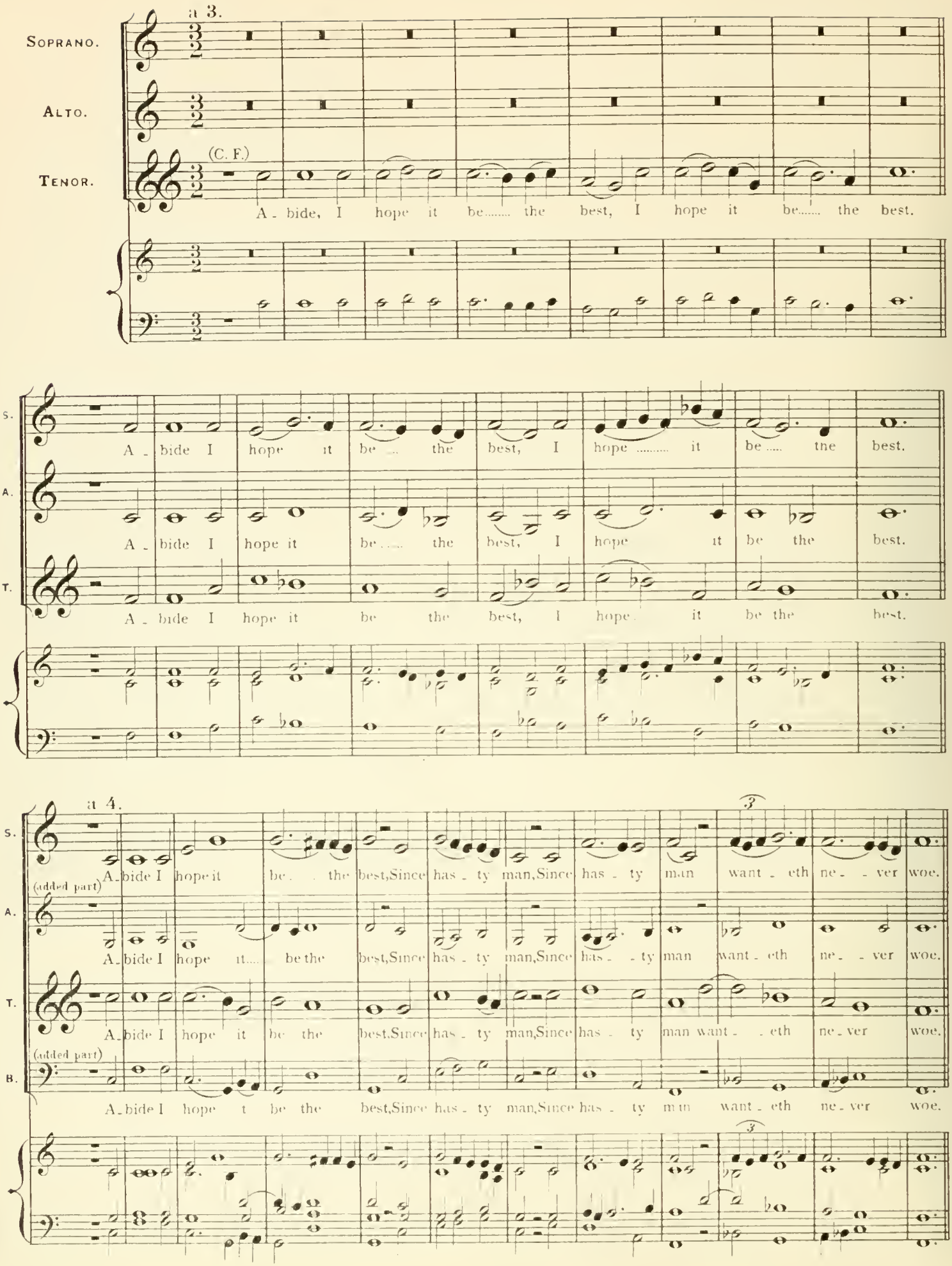
To Mary mild our heart be bent,
That blissful lady so be bent
To pray that we be not undone,
Through Jesus Christ her gentle Son.
That hath no peer, etc.

[1] together

IX.

(Mode V.)

Arranged for S.A.T.B.



a 3.

S. A - bide I hope it be the best, Since has - - ty

A. A - bide I hope it be the best, Since has - - ty

T. A - bide I hope it be the best, Since has - - ty

S. man want - eth ne - - ver woe, A - - bide I hope it be the best.

A. man want - eth ne - - ver woe, A - bide I hope it be the best.

T. man wants ne - ver woe, I hope it be best.

Abide, I hope it be the best.

1.

Abide, I hope it be the best,
Since hasty man wanteth never woe.
Abide, etc.

2.

Let every man that will have rest
Ever be advised what he shall do.
Abide, etc.

3.

Prove ere thou take, think ere thou feast,
In weal beware lest thou have woe.
Abide, etc.

X.

(*Mode XIII.*)

Arranged for A.T.T.B.

a 4.

ALTO. What tid ings bringest thou mes - sen - ger, Of Christ - ës birth this jol - ly day?

TENOR I. (added part) What tid_ings bringest thou mes - sen - ger, Of Christ - ës birth this jol - ly day?

(C. F.)

TENOR II. What tid_ings bringest thou mes - sen - ger, Of Christës birth this jol_ly day?

BASS. (added part) What tid_ings bringest thou mes - sen - ger, Of Christës birth this jol_ly day?

a 3.

A. A babe is born of high na - ture, The Prince of Peace that ev - er shall be, Of

T. A babe is born of high na - ture, The Prince of Peace that ev - er shall be, Of

T. A babe is born of high na - ture, The Prince of Peace that ev - er shall be, Of

A. heaven and earth He hath the cure, His lord - ship is e - ter - ni - ty.

T. heaven and earth He hath the cure, His lord - ship is e - ter - ni - ty.

T. heav'n and earth He hath the cure, His lord - ship is e - ter - ni - ty.

a 4.

A. Such wond - - rous tid - - ings ye..... may hear, That man ..... is

T. Such wond - - rous..... tid - ings ye may hear, That man..... is

T. Such wond - - rous tid - - ings ye..... may hear, That man is

B. Such wond - - rous tid - - ings ye..... may hear, That man is

A. made now God - - dës peer, Whom sin..... had made..... but fiend - ës..... prey.

T. made now God - dës peer, Whom sin had..... made but fiend - ës prey.

T. made now God - - dës peer, Whom sin had made but fiend - ës prey.

B. made now God - - dës peer, Whom sin had..... made but fiend - ës prey.

What tidings bringest thou, messenger,
Of Christës birth this jolly day?

1.

A babe is born of high nature,
The Prince of Peace that ever shall be
Of heaven and earth He hath the cure
His lordship is eternity.
Such wondrous tidings ye may hear,
That man is made now Goddës peer,
Whom sin had made but fiendës prey.

2.

A wondrous thing doth now befall,
That King that formëd star and sun,
Heaven and earth and angels all,
Now in mankind is new begun;
Such wondrous tidings ye may hear,
An infant of a single year,
That hath been ever and shall be aye.

3.

That seemeth strange to us to see,
This berd[1] that hath this babe yborn
And Lord conceived of high degree
A maiden is and was beforn.
Such wondrous tidings ye may hear,
That maiden and mother are one in fere[2],
And she a lady of great array.

4.

That loveliest gan greet her Child,
"Hail, Son! Hail, Brother! Hail, Father dear!
"Hail, Daughter!" He saith, "[Hail, Sister![3]] Hail Mother mild!"
This hailing was on quaint manner.
Such wondrous tidings ye may hear,
That hailing was of so good cheer
That mannës pain is turned to play.

[1]maid [2]together [3]The words in brackets must be omitted in singing the carol.

XI.

(Mode I.)

Arranged for A.T.T.B.

a 4.

ALTO. *Ei - - a ..... Mar - - tyr Ste - - pha - ne,* Pray... .

TENOR I. (added part) *Ei - - a .... Mar - tyr .. Ste - pha - - ne,* Pray.....

(C. F.)

TENOR II. *Ei - - a Mar - - tyr Ste - - pha - ne,* Pray. .

BASS. (added part) *Ei - - a Mar - - tyr Ste - - pha - ne,* Pray.....

A. . for ..... us we pray to thee.

T. .... for us.... ..... we pray to thee.

T. ..... for us . we pray to thee.

B. .... for us..... ..... we pray to thee.

a 3.

A. To this Mar - - tyr praise be given, *Qui ..... tri - - um -*

T. To this..... ..... Mar - tyr praise be.... given, *Qui ..... tri - - um -*

T. To this Mar - - tyr praise be given, *Qui tri - - um -*

A. *pha - vit ho - - di - e.* And did gain the bliss of heav'n. *Do -*

T. *pha - vit ho - - di - e.* And did gain the bliss of heav'n. *Do -*

T. *- vit ho - - di - e.* And did gain the bliss of heav'n. *Do -*

A. *no* ..... *coe - - les - - - tis* ..... *gra - ti - - ae.*

T. *no* ..... *coe - les - tis gra - ti - ae. Do - no coe - les - - tis gra - ti - ae.*

T. *no* ..... *coe - - les - - tis* ..... *gra - ti ae.*

Eia Martyr Stephane,
Pray for us, we pray to thee.

1.

To this martyr praise be given,
Qui triumphavit hodie[1].
And did gain the bliss of heaven,
Dono coelestis gratiae[2].

2.

Stonëd he was with stonës great,
Fervore gentis impiae[3].
Then saw he Christ set on His seat
Innixum patris dextere[4].

3.

Thou pray'dst Christ for thine enemies,
O martyr invictissime![5]
Then pray for us that high justice,
Ut nos purget a crimine[6]. *Amen.*

[1]Who triumphed to day. [2]By gift of heavenly grace. [3]By the fury of impious folk. [4]Sitting at the right hand of the Father. [5]O unconquered martyr. [6]That it may purge us from sin.

XII.

(Mode I.)

Arranged for A.T.T.B.

a 4.

ALTO. Pray for us the Prince of Peace, A-

TENOR I. (added part) Pray for us the Prince of Peace, A-

(C.F.)

TENOR II. Pray for us the Prince of Peace, A-

BASS. (added part) Pray for us the Prince of Peace, A-

A. mi-ce Chris-ti Jo-han-nes.

T. mi-ce Chris-ti Jo-han-nes.

T. mi-ce Chris-ti Jo-han-nes.

B. mi-ce Chris-ti Jo-han-nes.

a 3.

A. To thee now, Christ-ës dear dar-ling That wert a

T. To thee now, Christ-ës dear dar-ling That wert a

T. To thee now, Christ-ës dear dar-ling That wert a

A. maid - en both old and young, My heart is set to

T. maid - en both old and young, My heart is set to

T. maid - en both old and young, My heart is set to

A. thee to sing, *A - mi - ce Chris - ti Jo - han - nes.*

T. thee to sing, *A - mi - ce Chris - ti Jo - han - nes.*

T. thee to sing, *A - mi - ce Chris - ti Jo - han - nes.*

Pray for us the Prince of Peace,
Amice Christi Johannes.[1]

1.

To thee now, Christës dear darling,
That wert a maiden both old and young,
My heart is set to thee to sing,
Amice Christi Johannes.

2.

For thou wert so clean a maid
The secrets of heaven were to thee said
When on Christ's breast thou wert laid
Amice Christi Johannes.

3.

When Christ before Pilate was brought
Thou clean of heart, forsook him not,
To die with Him was all thy thought,
Amice Christi Johannes.

4.

Christ's mother thou took'st home with thee,
Maiden, a Maiden's friend to be,
Thou be our help we pray to thee,
Amice Christi Johannes.

[1]John, friend of Christ.

(*Mode XIII.*)

XIII.

Arranged for A.T.T.B.

a 4.

ALTO.

There is no rose..... of such ..... vir - - tue,

TENOR I. (added part)

There is no rose of such vir - - tue,

(C. F.)

TENOR II.

There is no rose..... of such vir - - tue,

BASS. (added part)

There is no rose..... of such vir - - tue,

A.

As is the Rose ..... that bare ..... Je - - su.

T.

As is the Rose .... that bare ..... Je - - su.

T.

As is the Rose that bare..... Je - - su.

B.

As is ..... the Rose..... ..... that bare..... Je - - su.

a 3.

A.

There is..... ..... no..... rose.. ..... of such..... vir - - tue,

T.

There..... ..... is no rose of such. ..... vir - - tue,

T.

There is..... ..... no rose .... of..... such .... vir - - tue,

A. As ..... is ..... the ..... Rose ..... that bare Je - - su.

T. As is the Rose that bare Je - - su.

T. As is ..... the ..... Rose that bare Je - - su.

a 4.

A. *Al - - le - lu - ia. Al - le - lu - - - - - ia.*

T. *Al - - le - lu - ia..... Al - - le - - - lu - - - ia.*

T. *Al - - le - lu - ia..... Al - le - - - lu - - - ia.*

B. *Al - - le - lu - - - ia..... Al - - le - lu - - - ia.*

1.

There is no rose of such virtue,
As is the Rose that bare Jesu.
Alleluia.

2.

For in this Rose containëd was
Heaven and earth in little space.
Res miranda.[1]

3.

By that Rose we well may see
There is One God in Persons three.
Pares forma.[2]

4.

The angels sung the shepherds to,
Gloria in excelsis Deo.
Gaudeamus.[3]

5.

Leave we all this worldly mirth
And follow we this joyful birth.
Transeamus.[4]

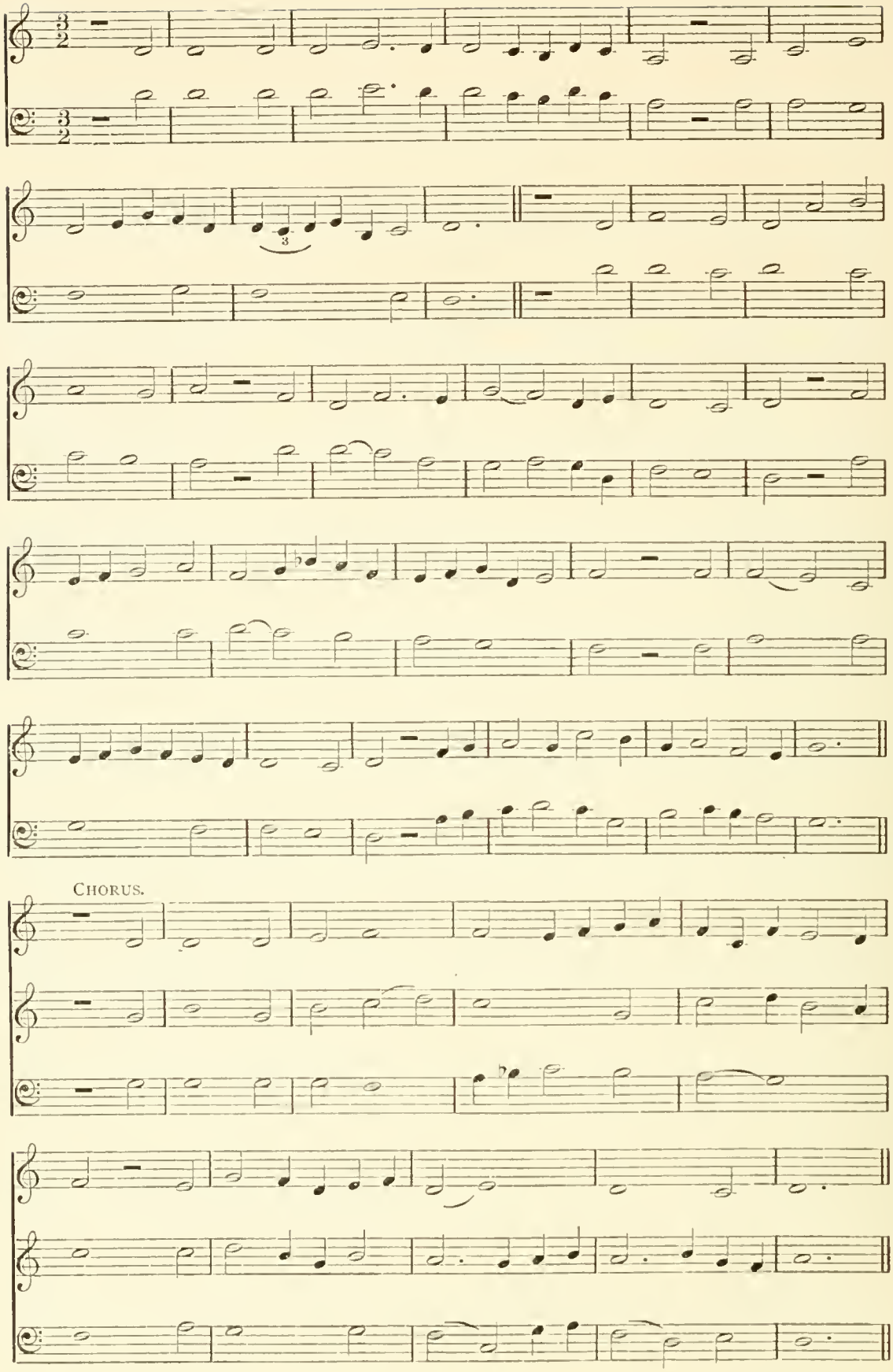
[1]A wondrous thing. [2]Of like nature. [3]Let us rejoice. [4]Let us turn [from earth to heaven.]

Appendix.

APPENDIX.

The Oxford Version of the "Agincourt Song."

BURNEY, in his "History of Music," Vol. II., p. 383 *et seq.*, gives the song, "Our King went forth to Normandy" (*ante*, No. VII.), in another version, together with an account of the original MS. from which he got it, and which he describes as being at that time contained in the Pepysian Library at Cambridge. "It is written," he says, "upon Vellum in Gregorian Notes, and can be little less ancient than the event which it recorded. There is with it a paper which shows that an attempt was made in the last century to give it a modern dress; but too many liberties have been taken with the melody, and the drone base which has been set to it for the Lute is mere jargon." He tells us, also, that copies were taken of the same MS. by J. Stafford Smith, for his "Collection of Ancient English Songs" (1779), and that it was printed in Percy's "Reliques," Vol. II. (It will be found in the edition of 1889, at Vol. III., p. 29, where an absurd and gratuitous mistake has been made—whether by the compilers or the modern editors, I know not:—the staves are connected by braces, but the wrong staves are coupled together all the way down the page, so that in its present condition the music is impossible to decipher.) The Pepysian MS. is no longer to be found in the library, and the inadequate modernization of it has, of course, disappeared with it. It appears, from what Burney says, that the three copies taken from it were independent of each other; as they unite in omitting the upper part at the beginning of the song, we may conclude that it was not in their original, and, moreover, that Stafford Smith was right in believing it to be a copy of a MS. in the Bodleian Library in Oxford. Most fortunately, he copied the reference from the Pepys MS., "Ex Bibliothec. Bodleiana, Arch. B. Seld. 10." The Bodleian MS. has been duly preserved, and a translation of the music into modern notation is here given:—


CHORUS.

"Deo gratias anglia. redde pro victoria.

"Owre kynge went forth to normandy.
with grace and myzt of chyualry.
ther god for hym wrouzt mervelusly.
Wherfore Englonde may calle and cry. Deo gratias.

"he sette a sege the sothe for to say.
To harflu toune with ryal aray.
that toune he wan and made a fray.
that fraunce shall rywe tyl domesday. Deo gratias.

(b.) "Than for a sothe that knyzt comely.
yn agincourt feld he fauzt manly.
Thorw grace of god most myzty.
he had bothe the felde and the victory. Deo gratias.

"There dukys and erlys lorde and barone.
Were taken and slayne and that well done.
And summe were ladde in to londone.
With ioye and merthe and grete renone. Deo gratias.

"Now gracious god he saue oure kynge.
his peple and alle his wel wyllynge.
zef him gode lyfe and gode endynge.
That we with merthe mowe sauely synge. Deo gratias.

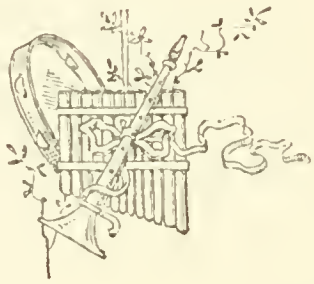
(a.) "Than went oure kynge with alle his oste
Thorwe fraunce for alle the frenche boste
he spared no drede of lest ne moste
Tyl he come to agincourt coste. Deo gratias."

The verse here placed last is evidently the third; this is probably indicated by the letters "a" and "b" in the left margin of the MS. The copies from the Pepysian MS. place it third in order, showing that their exemplar corrected the sequence of the stanzas.

The notation of the original is in black diamond-headed notes, with ligatures, etc., as in our version. The use of red notes for triplets is the same as in our MS. The notes which represent the ligatures of the MS. are here connected by slurs. No accidentals have been added; the B flat is indicated in the MS. in two places. The last two crotchets of the third bar from the end must contain a mistake in one of the lower parts. To raise the two crotchets one place, in the middle part, brings the bar into greater conformity with our version, and this is probably the right solution. In the versions of Burney, Percy, and J. Stafford Smith, there is a blank in the upper part until the words, "forth to Normandy." The Oxford original shows that the unisonous beginning, which is so remarkable a feature of the Cambridge version, is correct, and that the two voices sing together throughout.

The origin of the omission of the upper part is also clearly shown; for the illuminated capital D is placed, in the Bodleian MS., against the beginning of the lower part only, and thus the transcriber doubtless thought that the line above the part so adorned belonged to the preceding song. The most interesting differences between the two versions are — first, the alteration in bar 17, where the cadence, so characteristic of our whole series of Carols, is replaced by a commoner form in the Oxford version; and second, the first notes of the triphonia, marked as "Chorus" in the Oxford MS. As we have it, the root of the harmony is D; in the Oxford MS. it is G. With these exceptions, the two versions are practically identical.

The Oxford version, in its integrity, seems not to have been published in any form, but there are several transcripts of the Pepysian version, or rather reprints of the published transcripts of the Pepysian version, and therefore descendants in the fourth degree from the Oxford original. Among these may be noticed an arrangement, for three voices throughout (excepting in the opening bars), by Morton Latham, Esq., Mus.B. As this arrangement is intended for general performance, the editor has not hesitated to alter the part-writing, but has marked every alteration with asterisks, without, however, indicating the reading of his original.



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